

# HEAVENLY CREATURES

by

Frances Walsh & Peter Jackson

**FOR EDUCATIONAL  
PURPOSES ONLY**

This is a true story. The events took place in Christchurch, New Zealand between 1952 and 1954.

All diary entries are quoted verbatim from Pauline Rieper's original diaries.

However for the purposes of this script some entries have been abridged.

1 EXT. VICTORIA PARK/BUSHY TRACK - LATE AFTERNOON 1

BLACK SCREEN ... SUPER - "22nd June, 1954"

CAMERA CRASHES out of bush and races up a DARK BUSHY TRACK.

CLOSE ON ... two pairs of feet running up the track, slipping in the mud ... desperate.

WIDE SHOT ... reveals TWO GIRLS running up the track in a DISTRAUGHT STATE.

JULIET HULME: nearly sixteen - tall, blond and willowy.

and

PAULINE RIEPER: sixteen - dark haired, shorter and stockier than JULIET.

It is 1954. Both girls are dressed in overcoats on a chilly winter day. They slip and stumble on the dirt track that winds up the steep Victoria Park hillside. Thick vegetation and over hanging trees give the path a tunnel-like feeling.

CUT TO:

2 EXT. OCEAN LINER'S DECK - DAY

BLACK and WHITE ...

PAULINE and JULIET running ... this time they are happy, in HOLIDAY CLOTHING, weaving around OTHER PASSENGERS as they race along the DECK of an OCEAN LINER.

INTERCUT BETWEEN:

3 EXT. VICTORIA PARK/BUSHY TRACK - LATE AFTERNOON

PAULINE and JULIET desperately scrambling up the TRACK.

AND

4 EXT. OCEAN LINER'S DECK - DAY

BLACK and WHITE

PAULINE and JULIET happily bounding along the SHIP'S DECK

They push past a group of PASSENGERS. JULIET waves and calls out.

JULIET

Mummy!

The PACE of the INTERCUTTING between TRACK and SHIP;  
COLOUR and BLACK & WHITE, increases in rhythm.

PAULINE and JULIET run up towards a MAN and WOMAN (HILDA  
& HENRY) on the deck.

JULIET

Mummy!

PAULINE

Mummy!

CAMERA rushes towards HILDA & HENRY (not seen clearly),  
as they turn to greet the two girls:

CRASH CUT:

5

EXT. VICTORIA PARK/TEA ROOMS - DAY

AGNES RITCHIE, proprietor of the TEA ROOMS at the top of  
Victoria Park, comes rushing down the steps towards  
CAMERA ... her face ALARMED.

PAULINE (O.S)

(panicked)

It's Mummy!

PAULINE and JULIET rush into CLOSE UP ... panting  
heavily. For the first time we realise their CLOTHES, and  
PAULINE'S FACE, are SPLATTERED WITH BLOOD.

PAULINE (CONT'D)

(panicked)

She's terribly hurt ...

JULIET

(hysterical)

Somebody's got to help us!

CAMERA PUSHES into BIG CLOSE UP of PAULINE. She appears  
to be looking straight AT CAMERA.

PAULINE

(panicked)

She's dead... I think she's dead!

CUT TO:

- 6 INT. CHRISTCHURCH GIRLS HIGH FOYER - MORNING 6
- Music: "Just a Closer Walk With Thee", sung by a HUNDRED SCHOOL GIRLS.
- The SCHOOL CREST "Sapienta et Veritas" embossed in the lino just inside the entrance.
- Lisle-stockinged SCHOOLGIRL legs carefully walk around the CREST ... TRACK along with the SCHOOLGIRL LEGS.
- CUT TO:
- 7 EXT. SCHOOL BUILDING/CRANMER SQUARE - MORNING 7
- HYMN CONTINUES OVER:
- TRACKING ... with a row of SCHOOLGIRL LEGS, marching in a crocodile line across CRANMER SQUARE.
- CRANE UP ... to reveal CHRISTCHURCH GIRLS HIGH.
- SUPER - "Christchurch Girls High, 1952"
- CREDITS BEGIN ... GROUPS OF GIRLS, in heavy pleated over-the-knee school uniforms, wearing hats, gloves and blazers flock through the school grounds.
- MISS STEWART, the HEADMISTRESS stands by the REAR ENTRANCE scanning girl's uniforms as they enter.
- 8 EXT. RIEPER'S HOUSE/BACK GARDEN - MORNING 8
- CLOSE ON ... PAULINE RIEPER'S LEGS as she tries to hitch up her baggy stockings. She hops over a fence and hurries towards the SCHOOL which backs onto the RIEPER'S GARDEN.
- She carries a BOY'S-STYLE SCHOOL BAG on her shoulder and walks with a slight limp.
- 9 INT. HULME'S CAR/CHRISTCHURCH STREETS - MORNING 9
- VIEW THROUGH THE WINDSCREEN of ... CHRISTCHURCH, circa 1952, as the CAR drives down the street.

10

EXT. CHRISTCHURCH STREETS - MORNING

10

SEVERAL IMAGES of 8am activity on the streets to set the period atmosphere: A TRAM picking passengers up; A shot by the AVON as office workers hurry to the city; A MILKMAN delivering; and BICYCLES ... always lots of BICYCLES.

The HULME'S CAR drives by in the last shot.

TRACKING ... Low angle with the HULME CAR coming towards CAMERA.

11

INT. SCHOOL CORRIDOR - MORNING

11

TRACKING ... with PAULINE'S STRIDING FEET down a crowded school corridor. CRANE UP ... as she walks towards CAMERA. In contrast to the OTHER GIRLS, she is introspective and gruffly acknowledges her classmates.

12

EXT. CRANMER SQUARE/SCHOOL - MORNING

12

TWO SCHOOL BOYS are riding past on their BIKES.

TILT UP ... to a GROUP of SCHOOL GIRLS crowded at an upstairs window, waving at the boys.

13

INT. CLASSROOM - MORNING

13

PAN FROM ... the GROUP OF SCHOOLGIRLS at the window to PAULINE sitting by herself at the back of the class. PAULINE is sketching HORSES in an exercise book.

14

INT. SCHOOL STAIRWAY - MORNING

14

SEVERAL GIRLS, hurrying up and down the stairs. A GLEAMING BRASS RAIL runs down the centre of the stairway. All the GIRLS are keeping a respectful distance from it.

CLOSE UP ... as a GIRL'S HAND grabs hold of the BRASS RAIL. Her wrist is immediately snatched by MRS STEVEN'S hand. MRS STEVENS eyes the FINGER MARK on the rail and glares into the frightened girl's eyes.

MRS STEVENS

You know the rules ... no girl, at any time, is to touch the rail! Go to the office.

CUT TO:

15

INT. SCHOOL ASSEMBLY HALL - MORNING

15

The ORNATE WOODEN CEILING of the ASSEMBLY HALL. TILT DOWN ... to a sea of SCHOOL GIRLS singing the last verse of the HYMN. MISS STEWART and the STAFF are standing on the stage, singing.

LONG LENS into the CROWD ... PAULINE is not participating in the hymn. Her eyes look about disinterestedly.

ZOOM IN ... on MRS STEVENS glaring straight at CAMERA.

PAULINE mouths the last couple of words.

The HYMN finishes, EVERYBODY sits.

16

EXT. CHRISTCHURCH GIRLS HIGH/CRAMNER SQUARE - MORNING

16

The HULME'S CAR pulls up outside the school.

CREDITS END.

WIDE SHOT ... JULIET HULME gets out of the car, followed by her father, HENRY. They walk into the school.

CUT TO:

17

INT. SCHOOL FRENCH CLASS - MORNING

17

Class 3A are in the midst of a French lesson. All the CLASS have NAME CARDS hanging around their necks - denoting their chosen "French name". MISS WALLER gestures at a screed of subjugated verbs scrawled on the blackboard.

MISS WALLER

The imperfect subjunctive, like the imperfect indicative indicates action in the past. "Il voulait qu'elle lui donnât de l'argent." Translate somebody ... quickly!

A SCHOOLGIRL - LAURA, blurts out from the front of the class...

LAURA

"He wanted her to give him some money".

MISS WALLER

(angry)

Put your hand up! I will not have girls talking out of turn in my class!

(CONTINUED)

The DOOR OPENS and MISS STEWART brings JULIET into the room.

The presence of the HEAD MISTRESS causes the CLASS to STAND UP.

MISS STEWART  
Good morning gels.

CLASS  
(in unison)  
Good Morning Miss Stewart.

The CLASS SITS.

MISS STEWART  
Miss Waller ... Class ... this is Juliet Hulme. Juliet is joining us from St Margrets, and I believe you spent last year at Queenswood in the Hawkes Bay.

JULIET looks at MISS STEWART haughtily.

JULIET  
Yes, but I'm actually from England, Miss Stewart.

MISS STEWART  
Of course ... Juliet's father is Dr Hulme, the Rector of the University.

MISS WALLER looks impressed. PAULINE is quietly drawing horses at the back of the class.

MISS STEWART  
Juliet's travelled all over the world, and I'm sure she'll be very eager to share her impressions of extoic lands across the seas with the gels of 3A. I'll leave you to it, Miss Waller.

MISS STEWART leaves. MISS WALLER smiles at JULIET.

MISS WALLER  
(sycophantic)  
Have you visited France, Juliet?

(CONTINUED)



JULIET

I'm afraid not, Miss Waller ...  
I've only been to rather silly  
places like The Bahamas and  
Singapore, which was full of  
little Chinamen who shuffled  
around like this ...

JULIET does a funny little walk across the front of the  
class. The GIRLS titter.

MISS WALLER

(firmly)

Thank you, Juliet! Perhaps you'd  
like to sit here.

MISS WALLER gestures to a desk at the front. She gives  
JULIET a CARDBOARD NAME TAG.

MISS WALLER (CONT'D)

We use French names in this  
class. You can choose your own.

MISS WALLER returns to the blackboard.

MISS WALLER

Irregular verbs in the present  
subjunctive...

JULIET

Excuse me, Miss Waller ... you've  
made a mistake.

MISS WALLER turns to JULIET - who now has the name  
"Antoinette" hanging around her neck.

JULIET (CONT'D)

Je doutais qu'il vienne is infact  
the spoken subjunctive.

MISS WALLER

It is customary to stand when  
addressing a teacher, Antoinette.

JULIET stands.

JULIET

You should have written "vint".

MISS WALLER frowns, glances at the board, and hastily  
rubs out the offending word.

MISS WALLER

(embarrassed mumble)

Oh! I must have copied it  
incorrectly from my notes.

(CONTINUED)

JULIET stands again.

JULIET  
You don't have to apologise, Miss Waller. I found it frightfully difficult myself ... until I got the hang of it.

MISS WALLER turns to JULIET, her face clouded with anger. The CLASS looks terrified.

MISS WALLER  
(icily)  
Thank you, Juliet. Open your text book to page seventeen.

PAULINE is smirking.

CUT TO:

18

INT. SCHOOL ART CLASS - DAY

18

CLOSE UP ... a faded print of Da Vinci's "Madonna of the Rocks" hangs on the wall of the ART ROOM.

JULIET (O.S)  
Of course, it's nothing like the original. The colours are all wrong. Daddy took me to see the real thing at the National Gallery. I was only seven, but the memory is so vivid!

The GIRLS are waiting for the teacher to bring in materials from an adjoining room. JULIET sits at a table with SEVERAL OTHER GIRLS. JOAN, a large bespectacled girl pipes up.

JOAN  
Is that near St Pauls Abbey?

JULIET ignores her.

JULIET  
It was then I realised ... the great affinity I have with all things Italian.

The GIRLS look at each other. THE TEACHER, MRS COLLINS comes in, carrying a pile of paper and a box of paints. She starts to distribute them around the tables.

(CONTINUED)

MRS COLLINS

We'll be doing some life drawing today. Pair off into twos and decide who will model and who will draw.

The GIRLS around JULIET turn to each other, seemingly eager not to be partnered with her. They pair off and JULIET is left alone.

MRS COLLINS

Oh, Juliet ... you haven't got a partner.

JULIET

That's alright, Mrs Collins. I'm sure I can manage without one.

MRS COLLINS scans the class.

MRS COLLINS

Pauline ... are you with anybody?

PAULINE shakes her head.

MRS COLLINS

Good! Come on up here. You can pair up with Juliet.

PAULINE comes up to JULIET'S table.

JULIET

Bags I draw, you pose!

PAULINE sits back in the chair.

SERIES of SHOTS showing VARIOUS GIRLS sketching their partners. Most of the POSING GIRLS are seated in contrived positions with rigid grins on their faces. MRS COLLINS patrols the class, commenting to different girls.

MRS COLLINS

That's a good likeness, Joan! Watch the shoulders ... I think they're getting rather broad. Remember our discussions about proportion?

PULL BACK ... to reveal PAULINE'S "pose" ... slumped in the chair, arms crossed, a sullen look on her face. She stares intently at JULIET, who is drawing furiously ... however, she doesn't refer to PAULINE at all.

MRS COLLINS

Heaven's Juliet! What on earth is this???

(CONTINUED)

MRS COLLINS picks up JULIET'S drawing. It features an ARMoured KNIGHT on horseback, fighting a dragon.

JULIET

It's St George and the Dragon.

MRS COLLINS studies the detail in the drawing.

MRS COLLINS

But where's Pauline?

JULIET

Oh, I haven't gotten around to drawing her yet. I was actually going to pop her on a rock, but I seem to have run out of room.

JULIET glances at PAULINE.

JULIET (CONT'D)

Sorry! I don't know if you've noticed, Mrs Collins, but I've drawn St George in the likeness of Mario Lanza - the world's greatest Tenor!

MRS COLLINS

Yes, I know it's very clever, Juliet, but when I set you a topic, I expect you to do it. Now put that away and start again!

MRS COLLINS moves on. JULIET looks up at Pauline rather grumpily. PAULINE leans forward, an intense look on her face ...

PAULINE

(whispers)

I think your drawing's fantastic!

CUT TO:

19

INT. RIEPER'S HOUSE/KITCHEN - EVENING

CLOSE UP ... A NEWSPAPER is unwrapped, revealing a couple of FRESH FISH.

HONORA RIEPER is standing at her sink bench. She is 43 years old. Dark hair, going grey. A middle aged woman with a kind face.

Her HUSBAND, HERBERT has just arrived home, and is taking off his coat, looking at the mail, etc. He is nearly 60 ... 15 years older than HONORA.

(CONTINUED)

The RIEPER'S HOUSE is clean and tidy. They are a lower middle-class family on a modest income.

HONORA

Oh! ... Snapper. We'll have them for lunch tomorrow.

HERBERT comes up behind HONORA, gives her a peck on the cheek and puts his hand on her bum.

HERBERT

Let's have 'em now, while they're fresh, eh Nora?

HONORA playfully shoves his hand away.

HONORA

I'll think you'll find our Mr Bayliss is not too keen on seafood. I've got lamb chops in the fridge ...

HERBERT sighs as HONORA puts the frying pan on the stove.

A young student boarder, STEVE BAYLISS appears in the doorway, nervously clutching a record.

STEVE

Excuse me ... do you mind if I put my new long playing record on?

HERBERT

You're partial to a nice bit of snapper aren't you, Steve?

STEVE

Well ... actually I'm not much of a fish man, Mr Rieper.

HONORA glances at his album.

HONORA

You have been splashing out!

STEVE

Oh! ... I've got my board money right here ...

STEVE starts fishing in his pockets.

AT THIS MOMENT ... PAULINE comes into the kitchen, through the BACK DOOR. She strides past HONORA, HERBERT and STEVE.

(CONTINUED)

PAULINE  
(brightly)

Hi!

HONORA  
Well? Tell us! How'd it go?

PAULINE disappears into the LOUNGE.

PAULINE (O.S)  
(calling)  
Got an A, Mum!

HONORA glows with pride. STEVE is emptying his pockets on the bench. HONORA pats STEVE'S hand.

HONORA  
Not now. We'll sort it out after dinner. You go put your record on.

HERBERT  
Doris Day!

STEVE  
I think she's very talented!

20

INT. RIEPER'S HOUSE/LOUNGE - EVENING

2

CLOSE UP ... Gramophone NEEDLE drops onto a RECORD.

FAST PULL BACK ... from the speaker as the opening notes of "Be My Love" by Mario Lanza burst out. Records from the cabinet lie scattered on the floor. PAULINE is clutching a Mario Lanza ALBUM.

STEVE backs towards the hallway door, holding his Doris Day album forlornly.

HERBERT chuckles at him through the KITCHEN DOORWAY.

HERBERT  
(laughing)  
Ya gotta be quick in this house,  
mate! Ha Ha!

PAULINE stares misty eyed at the ALBUM COVER. HERBERT calls out.

HERBERT (O.S)  
(tongue in cheek)  
Hey! Isn't it that Irish bloke ...  
Murray O Lanza?

(CONTINUED)

PAULINE

(annoyed)

He's Italian, Dad! The world's  
greatest Tenor!

Mario Lanza starts singing ... HERBERT comes into the  
LOUNGE, MIMING THE SONG with a BANANA. He gesticulates in  
a grand operatic fashion.

PAULINE

Stop it! You're spoiling it! Go  
away!

She pushes HERBERT out of the room, into the KITCHEN.

21

INT. RIEPER HOUSE/KITCHEN - EVENING

21

HONORA is about to fry the chops ... she turns as HERBERT  
dances up to her, unfazed at being manhandled out of the  
LOUNGE. He continues miming "Be My Love", pushing HONORA  
gently against the sink bench in a romantic way. She  
blushes.

HONORA

Not now, Bert!

HERBERT continues miming as he reaches behind her back  
and grabs the FISH. He immediately drops on his knee as a  
particularly mushy bit of the song plays, and starts  
serenading the DEAD FISH. HONORA sighs and smiles at  
her husband.

CUT TO:

22

INT. RIEPER'S HOUSE/DINING ROOM - NIGHT

22

CLOSE UP ... a large steaming FISH on STEVE'S PLATE.

HERBERT, HONORA, PAULINE and STEVE BAYLISS are seated at  
the table. STEVE is pushing his FISH around his plate,  
picking off the VEGES. HERBERT leans over in a  
conspiratorial manner.

HERBERT

(quietly)

All donations gratefully received.

STEVE furtively scrapes his FISH onto HERBERT'S PLATE.

HONORA

How many of the other girls got  
A's, love?

(CONTINUED)

PAULINE

A few.

PAULINE glances at her watch.

HONORA

You're lucky doing Latin. We never had that opportunity.

HERBERT

What's this Mario Lanza business all about? Why the sudden interest?

PAULINE

No reason.

HONORA

But you've never liked him before ...

AT THIS MOMENT ... The DOOR opens, and WENDY RIEPER enters, taking off her scarf and coat. WENDY is PAULINE'S 17 year old SISTER. Attractive, blond and out-going.

WENDY

It's freezing out there!

HONORA

Your dinner's in the oven, love. Mind the plate ... it'll be hot.

WENDY kisses her MOTHER. Stoops down and kisses her FATHER.

WENDY

Hi, Dad. Oh, Snapper ... great!

HERBERT

Are the other girls keen on him?

RING! RING! ... the TELEPHONE rings in the HALLWAY.

PAULINE

It'll be for me!

PAULINE rises, but HERBERT quickly gets up and walks into ...



23

INT. RIEPER'S HOUSE/HALLWAY - EVENING

... the HALLWAY.

HERBERT picks up the phone as PAULINE arrives behind him.

HERBERT

Hello, Bert Rieper speaking ...  
Yes, she is. Whom may I say is  
calling?

HERBERT hands the phone to PAULINE.

HERBERT (CONT'D)

It's Juliet Hulme.

PAULINE eagerly snatches the phone off her father, and  
turns her back on him.

PAULINE

(excitedly, into phone)  
I found it! He's exquisite! ...

24

INT. ILAM/HALLWAY - EVENING

JULIET is holding the phone.

JULIET

Isn't it amazing how he can hold  
his high notes for an absolute  
age, with no undue sound of  
effort!

PAULINE

Oh, yeah!

JULIET

It's ridiculous I know, but I  
can't hit a note lower than  
soprano ... I make no sound at  
all, or I go right off key!

CUT TO:

25

EXT. SCHOOL GROUNDS - DAY

PAULINE and JULIET are sitting on the bench.

JULIET

Gigli, Luigi Infantiro, Schipa,  
Bjorling ...

(CONTINUED)

PAULINE is writing furiously writing in her EXERCISE BOOK.

PAULINE

Hang on!

CUT WIDE ... it is the PHYS-ED PERIOD and the 31 other girls of 3A are lying on their backs in the QUAD doing LEG STRETCHES to TINNY MUSIC. MRS ZWARTZ, the teacher, is patrolling the ROWS OF FLEXING BODIES.

JULIET

And Caruso, of course! I adore Caruso! "O Paradiso" is just sublime! I've tried singing along with Mario, but it's awfully hard. He's quite out of my range.

PAULINE

I like Ave Maria.

JULIET sits back and looks at her EXERCISING CLASSMATES. She glances at PAULINE.

JULIET

Can I have another look?

PAULINE purses her lips and quickly pushes her LEFT STOCKING down ... She has a large UGLY SCAR running up her left shin, from ankle to knee.

JULIET

That's so impressive!

PAULINE quickly pulls her stocking up and looks grim.

JULIET

(gently)

Don't worry ... I've got worse scars than you.

PAULINE looks surprised.

JULIET

They're on my lungs. I was terribly sick during the war.

CUT TO:

26

INT. ENGLISH HOSPITAL ROOM - NIGHT

26

Little 5 YEAR OLD JULIET, alone in her hospital bed,  
COUGHING and looking miserable.

JULIET O.S (CONT'D)

I had to spend months in bed!  
Mother told me later that she  
feared for my life. It got so bad  
they had to pack me off to the  
Bahamas.

27

EXT. SCHOOL GROUNDS - DAY

27

PAULINE

(animated)

I was only five when I got sick!

JULIET

Same age as me!

INSERT:

28

INT. HOSPITAL ROOM - NIGHT

28

PULL BACK from little 5 YEAR OLD PAULINE'S LEG. She is  
lying in bed with a younger HERBERT & HONORA standing  
over her, looking very concerned.

PAULINE (O.S)

I had to have all these  
operations. Osteomyelitis turns  
your bones to chalk. ... it took  
them two years to drain all the  
gunk out.

29

EXT. SCHOOL GROUNDS - DAY

29

JULIET

That's just amazing ... we were on  
opposite sides of the world, and  
in hospital at the same time!

PAULINE looks despondently at her leg.

JULIET

Cheer up! All the best people have  
bad chests and bone diseases! It's  
all frightfully romantic!

PAULINE looks unsure. JULIET gestures at the EXERCISING  
CLASSMATES.

(CONTINUED)

JULIET (CONT'D)  
 Besides ... at least we're not  
 making fools of ourselves like  
 those clotheads!

PAULINE laughs.

MRS ZWARTZ blows her whistle.

MRS ZWARTZ  
 (European accent)  
 You will stand ant bend yourzelves  
 zidevays!

CUT TO:

STOCKFOOTAGE

GERMAN TANKS roll across the desert in WW2; Shots of  
 GERMAN SOLDIERS, GUNS and PLANES follow.

JULIET (O.S)  
 I loved every minute of it! The  
 tanks, the North African desert,  
 the German Army ... particularly  
 the army!

30

INT. RIEPER HOUSE/HALLWAY & ILAM/HALLWAY - EVENING

3

PAULINE is sitting on the floor, talking into the phone.  
 She's holding a photo of James Mason as Rommel, from "The  
 Desert Fox".

PAULINE  
 James was so realistic as Rommel.  
 He did a great acting job!

JULIET  
 Wasn't it terrible when the tide  
 turned against them at El Alamain?  
 I felt like howling!

PAULINE GIGGLES.

OPERATOR (O.S)  
 Excuse me, this is the  
 exchange ... you'll have to finish  
 up your call. There's other people  
 wishing to use the line.

(CONTINUED)

WHIZZ PAN from PAULINE to JULIET.

JULIET  
(indignant)  
I'm sorry but this is a private conversation!

WHIZZ PAN off JULIET to ...

31

INT. TELEPHONE EXCHANGE - EVENING

31

... the OPERATOR is sitting at a SWITCHBOARD.

OPERATOR  
You've been talking for over an hour. I'm going to have to cut you off!

WHIZZ PAN off OPERATOR to ...

32

EXT. CHRISTCHURCH STREETS - DAY

32

... a FAST TRACK along the TELEPHONE LINES. POLES flit by.

JULIET (O.S)  
You'd better bloody not or you're going to be in big trouble. What's your name please? I'm going to get my father to -

A CLICK and LOUD BUZZ as the line goes dead.

TILT DOWN ... to PAULINE furiously pedalling her BICYCLE along the streets.

CUT TO:

33

EXT. ILAM/DRIVEWAY - DAY

33

LOW ANGLE ... A TREE LINED DRIVE WAY.

PAULINE rides her BICYCLE up the drive. She pauses, WIDE-EYED.

PAN ONTO ... "ILAM" - A LARGE STATELY HOUSE, set amongst BEAUTIFUL GARDENS ...

PAULINE sits her bike on it's stand. She pulls the MARIO LANZA ALBUM out of her BICYCLE BAG.

(CONTINUED)

PAULINE is about to approach the house when she glances across the garden, and is transfixed by an enchanting sight:

JULIET on a sunlit bridge that spans the ILAM STREAM. She is wearing a SHREDDED CHIFFON DRESS, with a CHRISTMAS TINSEL CROWN and a NECKLACE made from TIN FOIL. SUNLIGHT filters through the trees, lending JULIET a magical quality. She's casting flowers onto the water.

PAULINE stands TRANSFIXED. JULIET sees her and smiles.

SUDDENLY! ... An EIGHT YEAR OLD BOY - JONATHON HULME - comes charging out of the bushes and lays into JULIET with a WOODEN SWORD. He is dressed in a "PRINCES" costume.

JULIET

Owww!

JONATHON

Gottcha!

JONATHON runs away. JULIET gives chase, yelling to PAULINE ...

JULIET

The evil Prince Runnymede is escaping! Get him, Paul!

PAULINE joins in the chase after JONATHON that careers through gardens and bushes.

JULIET and PAULINE lose sight of JONATHON. They pause in a clearing, catching their breath.

JULIET

The blighter's gone to ground!

JONATHON

Yaaaaa!

JONATHON drops from a tree, onto PAULINE, sending her sprawling. He whacks her on the bottom with his WOODEN SWORD.

JULIET

Leave her alone, you rotten little turd!

JONATHON

But she's an invader!

JULIET

Go away! We're not playing anymore ... go on, bugger off!

(CONTINUED)

JONATHON

You said a swear word! I'm going  
to tell Mummy on you!

JULIET

And I'm going into your bedroom to  
break every one of your toys!

JONATHON pokes his tongue at JULIET, turns and runs away.

JULIET offers her hand and pulls PAULINE up. She pauses,  
a look of shock on her face ...

The MARIO LANZA RECORD lies BROKEN on the ground. PAULINE  
looks distraught.

JULIET

Oh, God ... I'm so sorry!

PAULINE

(upset)

It doesn't matter.

JULIET

Of course it matters! It's Mario!

34

INT. ILAM/LOUNGE - DAY

3

JULIET leads PAULINE across the lawn towards a PAIR OF  
FRENCH DOORS ... PULL BACK from the doors to reveal the  
interior of the ILAM LOUNGE.

HILDA HULME, elegant, 36 years old, is pouring tea in the  
lavishly decorated room. HENRY HULME, thin faced  
bespectacled academic in a three piece tweed suit, 44  
years old is shuffling through some papers.

JULIET (O.S)

Mother!

HILDA looks up as JULIET bursts into the room from the  
GARDEN, followed by PAULINE. HILDA smiles at PAULINE.

HILDA

Hello ...

JULIET

Jonty broke Paul's record!

HILDA

Oh, dear!

JULIET

We must buy her another one!

(CONTINUED)

PAULINE looks around, taking in the sumptuousness of her surroundings: ornate fireplace, paintings, antique furniture.

JULIET drops to the floor, hauling RECORDS out of the RADIOGRAM CABINET. She spreads Mario Lanza ALBUMS across the floor.

JULIET

Which one shall we play?

PAULINE shrugs awkwardly. HENRY looks up from his papers, rather annoyed at this intrusion. PAULINE notices a row of beautifully sculpted PLASTICINE HORSES adorning the mantelpiece.

JULIET puts a RECORD on the turntable.

HILDA

Juliet ... your father's trying to study.

JULIET

Daddy can study while we're playing records!

HENRY

Why don't you go outside for a while. I'll be finished soon.

The RECORD drops on the TURNTABLE. The ARM swings across.

HENRY and HILDA glance at each other. HENRY silently gathers up his papers and LEAVES THE ROOM.

The NEEDLE drops and Mario Lanza's rendition of "The Donkey Serenade" BOOMS into the room.

SWIRLING CAMERA as JULIET takes PAULINE'S HAND and whirls her around, leading her into ...

35

INT. ILAM HALLWAY - DAY

...the HALLWAY, LAUGHING and SINGING. PAULINE stares wide-eyed as the WOOD PANELLING, CARVED SIDEBBOARD and CURVED STAIRCASE flash past her eyes.

"Donkey Serenade" CONTINUES OVER A MUSICAL SEQUENCE:



- 36 EXT. SCHOOL PLAYGROUND - DAY 3
- CAMERA RUSHES around a netball court as the class run about in the middle of a game.
- FAST TRACK IN towards PAULINE and JULIET sitting on the sidelines, reading. JULIET laughs as PAULINE reads to her from a BIGGLES BOOK.
- 37 EXT. ILAM/DRIVEWAY - DAY 3
- PAULINE and JULIET bound up the drive way in their SCHOOL UNIFORMS.
- 38 EXT. ILAM/GROUNDS - DAY 3
- PAULINE and JULIET cavorting around BUSHES and SHRUBS, arms outstretched, acting like dog fighting aeroplanes.
- HENRY is showing TWO DISTINGUISHED GUESTS (a MAN and WOMAN) around the ILAM GARDENS, when PAULINE and JULIET come bursting out of the bushes and run between them, dressed in MEDIEVAL clothing. They vanish into the BUSHES again.
- 39 INT. ILAM/JULIET'S BEDROOM - DAY
- PAULINE and JULIET kneading and shaping PLASTICINE with their fingers ...
- PULL BACK to reveal sculpted HORSES, KNIGHTS and DRAGONS on the table top.
- 40 INT. ILAM/DINING ROOM - NIGHT 4
- CAMERA MOVES around HILDA, HENRY, JONATHON, PAULINE and JULIET are at the TABLE having an evening meal. They are all SUPPING SOUP. Silver glistens, crystal sparkles.
- PAULINE watches HILDA out of the corner of her eye. She COCKS HER LITTLE FINGER in the same fashion as HILDA, and she spoons her soup up.
- 41 INT. CINEMA - DAY
- MARIO LANZA on screen, in a romantic embrace from "The Great Caruso"

42

EXT. CINEMA/STREET - DAY

41

PAULINE and JULIET rush out of the CINEMA in a state of HIGH EXCITEMENT ...

... FAST TRACK as they bound down the street, pirouetting and dancing as they pass bewildered PEDESTRIANS.

CUT TO:

43

EXT. COUNTRY ROAD - DAY

4

FAST TRACK - CLOSE UP ... BICYCLE WHEEL SPINNING.

PAULINE and JULIET are pedalling their BICYCLES like mad down a NARROW TREE LINED LANE.

"The Donkey Serenade" CONTINUES ...

They have a near miss with an angrily TOOTING CAR.

PAULINE WOBBLER OUT OF CONTROL! ... She goes flying into a bush.

The "Donkey Serenade" FINISHES ABRUPTLY IN MID-VERSE.

PAULINE is lying on her back.

PAULINE'S POV ... looking straight up into TREE-TOPS and BLUE SKY. JULIET'S FACE looms over, looking CONCERNED.

JULIET

(worried)

Oh God! Paul ... are you alright?

PAULINE'S EYES are shut. She speaks with great effort.

PAULINE

(gasping)

I think I'm dying ...

JULIET

(upset)

Oh, don't! Don't ... please!

DYING BREATH escapes from PAULINE'S MOUTH ... she goes limp.

JULIET SHRIEKS!

JULIET

(crying)

Paul!!!

JULIET collapses over PAULINE'S body, crying.

(CONTINUED)

PAULINE'S EYES FLICK OPEN! She sniffs and pulls a face.

PAULINE

Urrrgh! You've been eating onions.

Before JULIET has time to react, PAULINE pushes her off, GIGGLING MANICALLY. She leaps to her feet and attempts to run. JULIET grabs PAULINE'S CARDIGAN, pulling her backwards.

JULIET

You toad!

PAULINE sheds the CARDIGAN and runs through the bushes, with JULIET in HOT PURSUIT!

RRRRIP! ... JULIET tugs at PAULINE'S BLOUSE and the BUTTONS POP OFF. PAULINE is LAUGHING too hard to run anymore. She pulls off her SKIRT and waves it around her head as she dances around the bushes, singing "The Donkey Serenade"

PAULINE

(singing)

There's a song in the air, but the  
fair Senorita, doesn't seem to care,  
for the song in the air ...

Now JULIET is cracking up at the sight of PAULINE spinning around in her UNDERWEAR, SHOES and SOCKS.

PAULINE circles around and around JULIET, singing. JULIET hurriedly starts undressing down to her UNDERWEAR.

PAULINE (CONT'D)

(singing)

So I'll sing to the mule, If you're  
sure she won't think, That I am  
just a fool, Serenading a mule!

JULIET GIGGLES and starts jumping up and down.

PAULINE suddenly breaks into a run and races through the bush. JULIET follows.

Both GIRLS are SCREAMING and SINGING LOUDLY.

PAULINE & JULIET

(singing)

Amigo mio, Is she listening to my  
song? No, no, mucho cha chito, How  
can you be so wrong?

PAULINE and JULIET burst out of the bushes and ...

(CONTINUED)

PAULINE & JULIET (CONT'D)

(singing)

Her face is a dream, Like an angel  
I saw ...

...into a FIELD. They find themselves face to face with a FARMER, mending a fence.

Without missing a beat, they CONTINUE singing ...

PAULINE & JULIET (CONT'D)

(singing)

But all that my darling can  
scream ...

... then break down into convulsive LAUGHTER, They turn and flee back into the bushes.

ON THE SOUNDTRACK ... Mario Lanza picks up the "Donkey Serenade" at the point that PAULINE and JULIET stopped. The SONG builds to a ROUSING FINAL CHORUS as ...

PAULINE and JULIET collapse on the ground, rolling and tumbling in an EMBRACE.

As MARIO sings the LAST EXHILARATING NOTES ...

CAMERA RISES UP VERTICALLY ... UP THROUGH THE TREES ... PAST THE CLOUDS ... PULLING RAPIDLY AWAY FROM THE DIMINISHING LANDSCAPE ...

UNTIL ...

WE SEE AN AERIAL VIEW OF NEW ZEALAND ...

CUT TO:

44 EXT. RIEPER'S HOUSE/GLOUCESTER STREET - NIGHT

The final "OLE!" from "The Donkey Serenade" resounds over a shot of the RIEPER'S HOUSE at 31 Gloucester St. It is NIGHT.

The LAST LIGHT goes off. All is quiet. A DOG BARKS in the distance.

45 EXT. RIEPER'S HOUSE/BACK GARDEN - NIGHT

PAULINE quietly emerges from her SLEEPOUT.

CUT TO:

46

EXT. STREETS - NIGHT

46

PAULINE CYCLES FURIOUSLY through dark Christchurch Streets.

47

EXT. ILAM - NIGHT

47

TRACKING ... down the drive as the DARK SHAPE of the ILAM HOUSE looms ahead.

48

EXT. ILAM/SHRINE - NIGHT

48

A CORNER OF THE GARDEN ... MOONLIGHT glistens off the slow moving stream.

THREE CANDLES illuminate a LITTLE SHRINE, nestled into a flower bed in a remote corner of the ILAM GARDEN.

BRICKS have been stacked to form a MINIATURE TEMPLE, decorated with FLOWERS and TINSEL.

PAULINE and JULIET are kneeling on the ground, clipping pictures from the FILM MAGAZINES. A PILE of clipped out PHOTOS lie scattered about.

PAULINE holds JAMES MASON'S PHOTO.

PAULINE

(enraptured)

I wish James would do a religious picture ... he'd be perfect as Jesus!

JULIET

Daddy says the bible's a load of bunkum!

PAULINE reacts with a degree of SHOCK.

PAULINE

But, we're all going to Heaven!

JULIET

I'm not! I'm going to the Fourth World!

PAULINE

(bewildered)

Africa?

(CONTINUED)

JULIET

Not the Third World, dummy ... the Fourth World! It's sort of like Heaven, only better because there aren't any Christians.

PAULINE GIGGLES.

JULIET

It's right next door to Heaven, but it's much more exclusive. They've a dirty great wall and masses of barbed wire to keep out the riff raff. It's an absolute Paradise of music, art and pure enjoyment.

PAULINE is ENTRANCED. JULIET plucks some PHOTOS up.

JULIET

James will be there ... and Mario! Only they'll be Saints.

PAULINE

(giggling)

Saint Mario!

JULIET places MARIO LANZA'S PHOTO in the SHRINE.

JULIET

To be known as He!

PAULINE

He ...

JULIET places JAMES MASON'S PHOTO in the SHRINE.

JULIET

Him.

PAULINE

Him ...

PAULINE picks up a PHOTO of MEL FERRER and places it in the SHRINE.

PAULINE

This.

JULIET

This ...

PAULINE places JUSSI BJOERLING'S PHOTO in the SHRINE.

JULIET

That ...

(CONTINUED)

PAULINE places the last PHOTO in the SHRINE ... ORSON WELLES.

PAULINE

It.

JULIET screws her face up and throws the PHOTO into the stream.

JULIET

Absolutely not! It is far too ugly! The most hideous man alive!

PAULINE roars with LAUGHTER. JULIET dramatically SWEEPS HER HAND over the PHOTOS in the SHRINE and bows her head.

JULIET

We give praise to ... The Saints!

CANDLELIGHT FLICKERS on PAULINE'S ENRAPPED FACE.

The crumpled photo of ORSON WELLES floats down the stream. With a sudden violent burst of sound, it is sucked into the WEIR.

CUT TO:

49

INT. RIEPER'S HOUSE/LOUNGE - CHRISTMAS DAY, 1952.

4

CLOSE UP ... CHRISTMAS PRESENT is torn open ... followed by several more, in QUICK CUTS. Typical 1952 presents.

A CHRISTMAS TREE adorns the RIEPER'S LOUNGE. Some simple streamers and ornaments decorate the room.

SUPER - "CHRISTMAS, 1952"

HONORA, HERBERT, WENDY and PAULINE are sitting on the floor, amidst PRESENTS and DISCARDED WRAPPING PAPER. GRANDMA PARKER is sitting in a chair.

PAULINE unwraps her present ... a DIARY. Her eyes light up. HERBERT leans over.

HERBERT

Hope it's alright. It's leather bound ... It's got Anniversary Day, Anzac Day ...

GRANDMA PARKER

What about my birthday?

HERBERT

Thought you'd given up having them, Nan!

(CONTINUED)

PAULINE opens the DIARY ...

CUT TO:

50 INT. RIEPER'S HOUSE/PAULINE'S BEDROOM - DAY

50

... CLOSE UP of the JAN 1st PAGE. PAULINE'S PEN starts to write ...

PAULINE (O.S)

(diary v/o)

I decided that my New Years resolution is to be more lenient with others.

CUT TO:

51 INT. RIEPER HOUSE/DINING ROOM - DAY

51

The table is laid with plates of SAUSAGE ROLLS, and SANDWICHES. PAULINE is laying napkins out. STEVE BAYLISS wanders in.

STEVE

Aw ... is it lunchtime?

PAULINE

(appalled)

Aren't you going out?

STEVE

Oh, not till two-thirty ...  
Pikelets, yum!

He reaches for a PIKELET - PAULINE pushes him away from the table.

PAULINE

This is a private function! Go away!

STEVE retreats, hurt and confused. HONORA brings in a plate of SCONES.

THE DOORBELL RINGS.

HERBERT (O.S)

I'll get it!

HONORA

Come on!

HONORA and PAULINE hurriedly work together, setting out PLATES and CUTLERY.

(CONTINUED)



HERBERT

Look who I've found!

HONORA whips off her PINNY as HERBERT leads JULIET into the DINING ROOM.

HONORA

Hello, Juliet ... it's so nice to meet you.

JULIET

Hello, Mrs Rieper.

CUT TO:

LATER IN THE LUNCH:

HERBERT, HONORA, PAULINE and JULIET are sitting at the table, in the middle of lunch.

JULIET

So, in a blazing fury, Charles runs Lancelot Trelawney through with his sword.

PAULINE doubles over, miming a death scene.

PAULINE

Have mercy, please, no ... arrrgggh!

JULIET

Leaving Deborah free to accept Charles proposal of marriage!

HONORA and HERBERT exchange a glance. HONORA smiles at JULIET ...

HONORA

I've heard your mother on 3YA. The Woman's Session has lots of lively debate.

HERBERT

What do you expect with a bunch of females locked in a tiny room! Ha Ha!

HONORA

Bert!

JULIET

Actually Mummy's left that programme now ... she's far too busy with The Marriage Guidance Council.

(CONTINUED)

HERBERT

They sound like a queer mob!

PAULINE

Dad!

HONORA

I don't think I'd want to talk about my private business with a complete stranger!

JULIET

Oh ... Mummy's awfully good at it.

INSERT SCENE

52

INT. MARRIAGE GUIDANCE - DAY

5

SEVERAL QUICK SHOTS ... of HILDA chatting to UNHAPPY COUPLES as JULIET'S V/O CONTINUES ...

JULIET (V/O)

She has deep discussions with unhappy couples and persuades them to have another go at it. In two years, she's only had four divorces. She should really be working for the U.N!

WALTER PERRY is now sitting across the table from HILDA. He is ruggedly handsome, in his mid-forties.

WALTER

Coming to see you is the best thing I could have done, Hilda. I've a lot to thank you for.

HILDA

Glad to help, Mr Perry.

WALTER

Please ... call me Bill.

HILDA

When would you like your next appointment?

WALTER

The divorce is inevitable ... is there really any point?

(CONTINUED)

The air is CRACKLING WITH SUBTEXT.

HILDA  
 Absolutely ... We haven't  
 started ... Deep Therapy.

53

INT. RIEPER'S HOUSE/DINING ROOM - DAY (CONTINUED)

5

HERBERT  
 What's that?

JULIET  
 I don't know ... but some of her  
 clients need an awful lot of it!

HONORA and HERBERT exchange a glance.

DING DONG! ... DOOR BELL RINGS. HONORA gets up.

HONORA  
 Come on ... eat up, Yvonne.

She leaves the room. JULIET raises her eyebrows at  
 PAULINE, who looks embarrassed.

PAULINE  
 (quietly)  
 It's my middle name.

HERBERT smiles at JULIET.

HERBERT  
 Yvonne tells us you're good at  
 making models.

JULIET  
 I adore anything to do with the  
 arts.

HERBERT  
 We're pretty handy with the old  
 model making too, eh?

PAULINE looks down, cheeks burning.

HERBERT (CONT'D)  
 I've never cottoned on to  
 plasticine like you girls, but I  
 enjoy making things out of wood.

JULIET  
 Are you a carpenter, Mr Rieper?

(CONTINUED)

HERBERT shakes his head.

HERBERT  
I work at Dennis Brothers Fish  
Supply.

MUFFLED VOICES from the HALLWAY.

PAULINE  
He's the manager!

HONORA leads a YOUNG MAN - JOHN - into the DINING  
ROOM.

HONORA (O.S)  
This is the dining area ...

She smiles at JULIET.

HONORA (CONT'D)  
Do excuse us.

She leads JOHN back into the hallway.

HONORA (CONT'D O/S)  
Breakfast is between seven and  
nine ... The bedroom's small, but  
it's very clean and comfortable.

PAULINE scowls.

HERBERT  
This story of yours - maybe the  
school newspaper will print it  
when it's finished.

JULIET  
Well, actually ... it's a novel,  
Mr Rieper - and we'll be sending  
it to New York. That's where all  
the big publishing houses are  
based.

HERBERT  
(laughs)  
Is that a fact! You'd better put  
me name down for an advance copy!

HERBERT chuckles. PAULINE and JULIET look at each other  
with KNOWING SMILES.

(CONTINUED)

PAULINE

(diary v/o)

We have decided how sad it is for  
other people that they cannot  
appreciate our genius ...

CUT TO:

54

EXT. COUNTRY ROAD - DAY

54

TRACKING ALONG ... past TREES - with SUNLIGHT streaming  
through the branches.

PAULINE'S V/O CONTINUES ...

PAULINE (CONT'D)

(diary v/o)

... But we hope the book will help  
them to do so a little, though no  
one could fully appreciate us.

CUT TO:

The HULME'S BLACK CAR is driving along a narrow, winding  
HILL ROAD on the way to PORT LEVY.

SUPER - "Easter, 1953"

ON THE SOUNDTRACK ... PAULINE and JULIET singing "How  
Much Is That Doggie In The Window".

55

INT. HULME'S CAR/COUNTRYSIDE - DAY

5

PAULINE is sitting in the back seat, happily singing and  
looking at the passing countryside.

PULL OUT ... JONATHON and JULIET are in the back singing  
with PAULINE. JONATHON supplies the BARKS for the song.

HENRY is driving, with HILDA next to him.

56

EXT. PORT LEVY HILLS - DAY

5

The CAR ROARS into shot.

CRANE UP ... to reveal PORT LEVY - a picturesque bay,  
with a scattering of COTTAGES along the SEAFRONT.

57

EXT. COTTAGE/BEACH - DAY

57

"How Much Is That Doggie In The Window?" continues over:

The HULME'S CAR is parked outside a SEASIDE COTTAGE. JULIET, JONATHON and PAULINE rush out, dressed in SWIMMING COSTUMES.

JULIET in her SWIMMING COSTUME, teetering nervously on the edge of the WHARF. PAULINE fearlessly barrels past her and jumps in.

SERIES of BLACK and WHITE "HOLIDAY SNAPS": GIRLS splashing in the water; JONATHON with icecream smeared over his face; HENRY paddling with trousers rolled up; HILDA on deck chair.

58

EXT. PORT LEVY BEACH - DAY

5

PAULINE and JULIET are in the middle of building an elaborate SAND CASTLE. JULIET is working on a TOWER.

LOW ANGLE ... TRACKING IN TOWARDS the CASTLE GATEWAY.

JULIET

Charles clutches his wounded shoulder as he gallops into the courtyard.

ANGLE ... from inside TOWER as PAULINE looks in through the window.

PAULINE

Deborah awaits his return in their private boudoir at the very top of the tower.

TRACKING from SAND CASTLE COURTYARD, up steps into tower.

JULIET

He smells her scent from fifty paces and takes the stairs two at a time!

CAMERA ... rushes into TOWER BEDROOM ... pans from PAULINE to JULIET'S faces, peering in through windows.

PAULINE

He flings open the door and launches himself at the bed, ravishing her!

(CONTINUED)

JULIET

God yes!

JULIET starts to GIGGLE at a private thought.

JULIET (CONT'D)

(giggling)

I bet she gets up the duff on  
their first night together!

PAULINE guffaws with delight. JONATHON is sitting nearby,  
digging a hole in the sand.

JONATHON

What's "up the duff"?

JULIET

Something you wouldn't understand.

JONATHON launches himself at JULIET, and they roll on the  
sand, grappling.

JONATHON

Tell me! I'm almost ten!

JULIET

You're eight and a half and  
incredibly stupid!

PAULINE is LAUGHING HAPPILY.

59

EXT. COTTAGE - DAY

HILDA is sitting on a DECKCHAIR in front of the cottage,  
brushing PAULINE'S hair. HENRY is seated at a table,  
WRITING A LETTER.

JULIET is lying on a TOWEL, making notes in an EXERCISE  
BOOK.

JULIET

Mummy ... Pauline and I have  
decided that Charles and Deborah  
are going to have a baby. An heir  
to the throne of Borovnia.

HILDA

What a splendid idea!

JULIET

We're calling him Diello.

HILDA

That's a good, dramatic name!

(CONTINUED)

JULIET  
Pauline thought it up.

PAULINE beams.

HILDA  
Aren't you clever! ... there, all  
done.

PAULINE stands. JULIET touches PAULINE'S HAIR. HILDA  
laughs.

HILDA  
Look at you two, a couple of  
Borovnian princesses if ever I saw  
them. My daughter and my foster  
daughter!

CLOSE UP ... PAULINE BEAMS WITH PLEASURE.

HENRY is rifling through his BRIEFCASE.

HENRY  
Hilda! I can't find that letter  
from the High Commission.

JULIET  
(surprised)  
Are you going abroad, Daddy?

HILDA SCOWLS at HENRY.

HILDA  
Your father's attending a  
University conference in England,  
darling.

HENRY  
We'll only be away for a few  
weeks.

JULIET looks at HILDA, a trace of PANIC across her face.

JULIET  
(worried)  
You're not going, are you Mummy?

HILDA hesitates.

HILDA  
Well ... I thought I might. It's a  
long time for your father and I to  
be apart.

JULIET  
But I should go too!

(CONTINUED)



HILDA  
Darling, you've got school. You've  
only just settled in.

JULIET  
But -

HILDA SUDDENLY STANDS.

HILDA  
Who's coming to the shop? I need  
some cigarettes.

JONATHON barrels out of the COTTAGE.

JONATHON  
Me! I'm coming.

CAMERA MOVES IN ... to JULIET'S distraught face.

CUT TO:

60

EXT. PORT LEVY HILLSIDE - EARLY EVENING

6

CLOUDS swirling about the SKY.

A GRASSY HILLSIDE over looking PORT LEVY BAY. An ISLAND  
sits in the bay, bathed in the last rays of SUNLIGHT.

JULIET runs over the hill, SOBBING LOUDLY. FAR AWAY,  
PAULINE is pursuing her ... she scrambles up the hill  
side, panting and sliding.

JULIET is a tiny figure against the vast landscape. She  
runs blindly towards the EDGE OF THE HILL ...

PAULINE appears over the brow ... the HILLSIDE IS EMPTY!  
She panicks, running, CALLING OUT.

PAULINE  
(worried)  
Julie!

PAULINE finds JULIET curled up in a little ball. She is  
motionless. PAULINE gently takes JULIET in her arms.

PAULINE  
(very intense)  
I'll look after you, I promise.

PAULINE and JULIET hug each other, their EYES SHUT.  
JULIET smiles tearfully and starts to GIGGLE as she hugs  
PAULINE tightly. PAULINE starts GIGGLING too.

SCENE CONTINUES:

61

EXT. FOURTH WORLD - DAY

61

JULIET opens her eyes ... A LARGE DRAGONFLY - 12 inches long - HOVERS close by. She gasps with delight. PAULINE reaches out, but the DRAGONFLY hovers further away.

BRIGHT SUNLIGHT washes down on the GIRLS. They look up and the CLOUDS ROLL OPEN, like the classic "Gateway to Heaven". A nearby GRANITE OUTCROP changes into a beautiful statue.

PAULINE and JULIET are AMAZED! ... They stand, holding each other's hand tightly. The WORLD AROUND THEM takes on a NEW FORM.

The GRASS beneath their feet has become a WELL-KEPT LAWN. They are surrounded by FOUNTAINS and WATERFALLS. UNICORNS graze on the HILLSIDE ... FAIRIES dart around them.

PAULINE and JULIET walk about in wonderment.

PAULINE

(diary v/o)

Today Juliet and I discovered the key to the Fourth World. We have had it in our possession for about six months, but we only realised it on the day of the Death of Christ. We saw a gateway through the clouds. Everything was full of peace and bliss. We then realised we had the key ...

CUT TO:

62

INT. HULMES CAR/COUNTRYSIDE - DAY

6

HENRY and HILDA are in the front, JONATHON, PAULINE and JULIET in the back.

As PAULINE'S V/O CONTINUES ... CAMERA TRACKS IN SLOWLY, past HENRY and HILDA, to a SHOT OF PAULINE and JULIET sitting quietly, staring ahead BLISSFULLY.

PAULINE (CONT'D)

(diary v/o)

... We now know we are not geni  
as we thought.

(CONTINUED)

PAULINE and JULIET both shut their eyes.

PAULINE (CONT'D)

(diary v/o)

We have an extra part of our brain which can appreciate the Fourth World. Only about ten people have it. When we die we will go to the Fourth World, but meanwhile on two days every year we may use the key and look into that beautiful world which we have been lucky enough to be allowed to know of,...

63

EXT. COUNTRYSIDE - DAY

63

WIDE SHOT ... The HULME'S CAR, a small speck at the BOTTOM OF FRAME, winding over the hills.

ABOVE ... BILLOWING CUMULUS CLOUDS fill the sky.

PAULINE (CONT'D)

(diary v/o)

... on this Day of Finding the Key to the Way through the Clouds.

CUT TO:

64

INT. REIPER'S HOUSE/LOUNGE - DAY

64

OPEN ON ... BILLOWING CLOUDS from a faded print of CONSABLE'S "The HAYWAIN". HILDA is looking about HONORA'S lounge. PAULINE and JULIET are seated on the couch. Various BRASS OBJECTS adorn the walls and shelves.

HILDA

I adore this brass, Nora ...

HONORA has brought in a TRAY OF TEA.

HONORA

I've been collecting it for years. Bert gives me a piece each Christmas.

PAULINE

Mrs Hulme doesn't have sugar, Mum.

PAULINE picks up a CUP OF TEA and gives it to HILDA.

HONORA

Juliet tells me you and Dr Hulme are travelling aboard.

(CONTINUED)

HILDA SIGHS.

HILDA

Being plucked from one's home at short notice is something one has to get used to.

HONORA

We'd like it very much if Juliet could come and stay with us .. with your permission, of course.

JULIET

They've got masses of room, Mummy. And besides, it's so close to school!

HILDA

That's very kind of you, Nora...

CUT TO:

65

INT. ILAM/LOUNGE - NIGHT

6

HILDA and HENRY are in the LOUNGE.

HENRY

I don't know. I really shouldn't spend too long away - the faculty's getting touchy about this Forestry School business.

HILDA

Bugger the faculty! You promised me three weeks in New York!

HENRY

But -

HILDA

Henry, it's just what we need ... some time away together.

HENRY visibly melts as HILDA strokes the back of his neck.

SUDDENLY ... a LOUD SHRIEK echoes from UPSTAIRS. HENRY rolls his eyes in an "Oh God" expression.

CUT TO:

66

INT. ILAM/JULIET'S BEDROOM - DAY

66

CLOSE UP ... JULIET'S FACE twisted with pain. She gasps as if in LABOUR. SHORT HARSH PANTING. PAULINE is looking panic stricken.

PAULINE

Push! ... Breathe! ... It's coming! ... Oh, God!

PULL OUT ... to reveal JULIET lying on her bed, in child-birth pose. Her PREGNANT STOMACH pushing at the seams of her SCHOOL DRESS.

JULIET WAILS ... PAULINE pulls out a PILLOW from between JULIET'S legs, her face a mixture of surprise and elation.

PAULINE

It's a boy! Deborah ... we've got a son and heir!

PAULINE hands JULIET the PILLOW. She cradles it in her arms.

JULIET

I shall call him Diello.

PAULINE

You're such an incredible woman.

JULIET

I couldn't have done it without you, Charles.

CUT TO:

67

INT. SCHOOL ENGLISH CLASS - DAY

67

"THE ROLE OF THE ROYAL FAMILY TODAY" - written on the BLACKBOARD. MRS STEVENS is presiding over FORM 4A.

JULIET is standing at the front of the class, reading from an essay.

JULIET

... the Empress Deborah has the most enormous difficulty fending off her husband, who tries to have his way with her, morning, noon, and night...

The CLASS titters ... they clearly want to LAUGH, but MRS STEVEN'S GLARE deters them.

(CONTINUED)

PAULINE sits at the back smirking.

MRS STEVENS

(icy)

Thank you, Juliet!

JULIET

... However, the Queen's biggest problem is her renegade child, Diello. He has proven to be an uncontrollable little blighter, who slaughters his nannies whenever the fancy takes him ...

MRS STEVENS

That's enough, Juliet!

JULIET stops and stands quietly. MRS STEVENS rips the ESSAY out of her hand and waves it under her nose.

MRS STEVENS (CONT'D)

I suppose this is your idea of a joke?

JULIET

No, Mrs Stevens.

MRS STEVENS

I suppose you think it's witty and clever to mock the Royal Family ... To poke fun at the Queen and the Empire, with this ... rubbish!

PAULINE leaps to her feet.

PAULINE

It's not rubbish!

MRS STEVENS

Sit down, Pauline!

JULIET

I really don't understand why you are upset, Mrs Stevens. I merely wrote an essay on the Royal family as requested.

PAULINE points at the BLACKBOARD.

PAULINE

It doesn't say it has to be the Windsors!

(CONTINUED)

FOR EDUCATIONAL  
PURPOSES ONLY

MRS STEVENS  
(yelling)  
Sit down!

PAULINE sits down, looking victorious.

MRS STEVENS (CONT'D)  
(to JULIET)  
A girl like you should be setting  
an example!

JULIET starts COUGHING. MRS STEVENS'S face DARKENS.

MRS STEVENS  
Stop it, Juliet!

JULIET continues COUGHING. She sits heavily. PAULINE  
snorts, trying not to laugh.

MRS STEVENS  
I warning you!

JULIET slumps over her DESK, COUGHING ... GLOBULES of  
BLOOD splatter her EXERCISE BOOK.

PAULINE'S smile vanishes.

CUT TO:

68

INT. RIEPER'S HOUSE/HALLWAY - NIGHT

5

PAULINE is standing in the HALLWAY, holding the PHONE to  
her ear. She slowly lowers it, her face shocked.

PAULINE  
(diary v/o)  
Mrs Hulme told me they had  
found out today that Juliet has  
tuberculosis on one lung. Poor  
Julietta. I nearly fainted when I  
heard. I had a terrible job not to  
cry. I cannot write anymore.

CUT TO:

69

INT. RIEPER HOUSE/PAULINE'S SLEEPOUT - MORNING

6

PAULINE is lying in her bed looking depressed. She writes in her DIARY.

PAULINE (CONT'D)

(diary v/o)

I spent a wretched night. It would be wonderful if I could get tuberculosis too.

HONORA comes in with a BREAKFAST TRAY: BACON & EGGS, TEA and TOAST.

HONORA

Come on, sit up.

PAULINE

I'm not hungry.

HONORA

You've got to eat, Yvonne. You hardly touched your dinner. I'm not having you getting sick too.

PAULINE

I'm ok. I just want to be on my own for a while.

HONORA starts to cut up a slice of BACON and offers it to PAULINE.

HONORA

You may have forgotten that you were once a very sick little girl, but I haven't!

PAULINE

(exasperated)

Mum! I'm alright!

HONORA holds up a LOADED FORK.

HONORA

Eat.

PAULINE chews on her food.

PAULINE

Juliet can still stay here can't she?

HONORA

Juliet's infectious ... she'll be going to hospital.

(CONTINUED)



PAULINE

But she'll have no one to look  
after her!

HONORA

Her parents will have to cancel  
their trip.

PAULINE is silent. HONORA bends down and kisses her ...  
The BACK OF HER HEAD wipes through shot, masking PAULINE.

MATCH CUT TO:

70

INT. SANATORIUM/JULIET'S ROOM - DAY

70

The back of HILDA'S HEAD rises through shot, revealing  
JULIET lying in a HOSPITAL BED, looking WEAK. HILDA has  
just kissed her on the forehead. JULIET is upset.

HENRY is standing at the foot of the bed, hands behind  
his back.

HENRY

I'm sure you'll like it here ...  
it's very tranquill.

HILDA

I've spoken to the Matron, and she  
promises to take special care of  
you.

HENRY

You'll be able to continue with  
your studies while you convalesce.

HILDA touches JULIET'S hand, and leans forward ... a  
CONCERNED look on her face.

HILDA

It's for the good of your health,  
darling.

JULIET doesn't respond.

HILDA (CONT'D)

It's not too late to cancel our  
trip ... if that's what you want?

JULIET looks at her mother, EYES FILLING WITH TEARS.  
HENRY pats her feet.

(CONTINUED)

HENRY  
Four months will fly by in no  
time.

CUT TO:

71 INT. SANATORIUM CORRIDOR - DAY 71  
HENRY and HILDA walk up the CORRIDOR past SICK PATIENTS  
in WHEELCHAIRS.

72 EXT. CASHMERE SANATORIUM - DAY 72  
A series of BARRACK-LIKE buildings set into the CASHMERE  
HILLSIDE.  
HILDA and HENRY emerge from the DOORWAY, climb into their  
CAR and DRIVE AWAY.  
JULIET'S POV through window ... the CAR disappears down  
the road.

73 INT. SANATORIUM DAYROOM - DAY 73  
JULIET watches them drive away, TEARS streaming down her  
face. She is sitting amidst COUGHING, SICKLY PATIENTS.

HONORA (O.S)  
It'll be a couple of months before  
Juliet can have visitors.

74 INT. RIEPER'S HOUSE/DINING ROOM - NIGHT 74  
PAULINE is unenthusiastically picking at her dinner.

HONORA (CONT'D)  
She's very infectious. I've booked  
you in for a chest X-Ray ...  
better to be safe than sorry!

HONORA pops a couple more POTATOES on PAULINE'S plate.  
HERBERT glances at PAULINE.

HERBERT  
Thought I'd have go at building  
the bird house on Saturday...  
anyone want to give me a hand?

PAULINE remains silent.

(CONTINUED)

HONORA  
You used to love making things  
with Dad.

MOVE IN ... on PAULINE who has not been listening.

PAULINE  
(diary v/o)  
This evening I had a brainwave:  
that Juliet and I should write to  
each other as Charles and Deborah.

75 INT. RIEPER'S HOUSE/PAULINE'S SLEEPOUT - NIGHT 7

PAULINE is lying on her bed, furiously writing a letter.

PAULINE  
(diary v/o)  
I wrote a six page letter as  
Charles and a two page letter as  
Paul.

76 INT. SANATORIUM - DAY 7

JULIET lies on her bed, writing to PAULINE.

PAULINE  
(diary v/o)  
She has entered into the spirit of  
the thing greatly!

As we listen to JULIET'S V/O, we see scenes of TB HOSPITAL  
LIFE ... The MEALS brought around ... The DAYROOM ... The  
DOCTORS.

JULIET  
(letter v/o)  
So, my dear Charles, while I  
languish here, in this house of  
disease and decrepitude, my mind  
turns - with increasing frequency -  
to the problem of our son ...

77 INT. SANATORIUM/JULIET'S ROOM - DAY

JULIET sits at a desk, sculpting and painting a  
PLASTICINE figure of DIELO.

As her V/O continues ... TRACK INTO a CLOSE UP DIELO'S  
fierce little face ...

(CONTINUED)

JULIET (CONT'D)

(letter v/o)

Although only ten, Diello has thus far killed 57 people and shows no desire to stop ... it worries me, Charles.

CUT TO:

78

INT. RIEPER HOUSE/KITCHEN, LOUNGE - DAY

78

PAULINE'S HAND, writing a letter to JULIET.

PAULINE

(letter v/o)

My dearest darling Deborah.  
Affairs of state continue to  
occupy my time.

PAULINE washes a PILE OF DISHES in the KITCHEN.

PAULINE (CONT'D)

(letter v/o)

I have to report that the lower  
classes are terrifically dull.

PAULINE is sitting in the LOUNGE, looking very bored during a game of LEXICON with HERBERT, JOHN and a new boarder, called ROSS. PAULINE is waiting for her turn, unaware that JOHN is studying her from across the table. Her CARDS have the word PUTRID spelled out.

PAULINE (CONT'D)

(letter v/o)

Only yesterday I was compelled to  
execute several peasants just to  
alleviate the boredom ...

CUT TO:

79

INT. SCHOOL ART CLASS - DAY

79

PAULINE is hunched over a painting in the art class, daubing great strokes of RED PAINT onto a violent tableau of MEDIEVAL CARNAGE.

(CONTINUED)

PAULINE (CONT'D)

(letter v/o)

... Diello insisted on coming along ... in fact he made such a fuss, that I had to let him wield the axe himself. Heads did roll! Not just the prisoners, but the royal guard, my valet and several unfortunate onlookers copped it as well ...

IMAGES of PAULINE'S PAINTING: People being run through with swords, heads coming off, etc ...

CUT TO:

80

INT. SANATORIUM/DAY ROOM - DAY

8

JULIET is sitting, WRITING in the sunny DAY ROOM.

JULIET

(letter v/o)

Oh, Charles ... I am despaired enough to put Diello in the hands of the Cardinal, in the hope that a good dose of religion will set the young chap on the right path.

REVEREND NORRIS (O.S)

Excuse me ...

JULIET peers up at a DOG-COLLARED VICAR. She eyes him coldly.

REVEREND NORRIS

If I could have a moment of your time ...

He hands JULIET a LEAFLET featuring a thin, withered figure in a great deal of pain. "JESUS SAVES" is printed across the top.

JULIET face hardens.

REVEREND NORRIS (CONT'D)

... the miracle of modern medicine can only go so far to heal the sickness that racks your body ... We're all sinners on God's Earth. Repent and by his Divine Grace you will be saved! For who so ever believeth in the Lord will have everlasting life.

(CONTINUED)

During REVEREND NORRIS'S SPEECH ... CAMERA closes in to BIG CLOSE UP of JULIET'S FACE. REVEREND NORRIS'S VOICE fades away ...

SUDDENLY!!!

A SILHOUETTED FIGURE rises up behind REVEREND NORRIS ...  
A LUMPY HAND closes around his throat!

REVEREND NORRIS

Aaaaarghhh!!!

DIELLO - the PLASTICINE FIGURINE, now life size - drags REVEREND NORRIS off his feet and across the room.

REVEREND NORRIS kicks and struggles as DIELLO hauls him through the DOORWAY onto ...

81

EXT. BOROVNIA CASTLE COURTYARD - DAY

81

... a SCAFFOLD in the town square of BOROVNIA. A medieval fantasy kingdom. NICHOLAS watches from a street corner.

REVEREND NORRIS is grabbed by two BURLY PLASTICINE GUARDS. They hold him down, his neck on a CHOPPING BLOCK. DIELLO grabs a HUGE AXE, swings it up above his head, and brings it crashing down onto ...

REVEREND NORRIS'S NECK!!!

CHOP TO:

82

INT. CASHMERE SANATORIUM/CORRIDOR - DAY

82

CRASH! ... SWING DOORS burst open. PAULINE hurries into the hospital CORRIDOR. HONORA follows behind her. Within sight of the DAYROOM, PAULINE breaks into a run, nearly bowling a NURSE over.

HONORA

Yvonne!

83

INT. CASHMERE SANATORIUM/DAY ROOM - DAY

8

PAULINE rushes over to JULIET, who is sitting KNITTING by a window. They hug tightly.

HONORA (O.S)

Yvonne! ...

(CONTINUED)

HONORA hurries over.

HONORA  
... It's best not to get too close. Juliet's still not a hundred percent. Hello, dear! We've bought some fruit.

JULIET  
Thank you so much!

JULIET sits back in her chair. She holds PAULINE'S hand.  
HONORA admires JULIET'S KNITTING - A RED CARDIGAN.

HONORA  
That's coming along well!

JULIET  
(pleased)  
Actually, Mrs Rieper ... I'm the Matron's favourite patient and she's shown me her special stitch!

PAULINE  
I love the colour!

JULIET smiles at PAULINE.

JULIET  
It's for you.

PAULINE squeezes JULIET'S HAND.

84

INT. JULIET'S ROOM - DAY

8

HONORA is looking at some MAIL on a small table.

HONORA  
What a lot of letters. Are your parents enjoying their trip? Oh ... there's a couple of unopened ones, dear.

JULIET  
(sarcastically)  
I'm saving them for a rainy day.

HONORA flashes her a sharp look.

HONORA  
Your mother and father want the best for you. They've only put you in here for the good of your health.

(CONTINUED)

JULIET

(bitterly)

They sent me off to the Bahamas  
"for the good of my health" ...  
They sent me to the Bay of Islands  
"for the good of my health".

HONORA

Your parents do care about you,  
Juliet. They came all the way out  
here to be with you.

JULIET

I'm sorry, Mrs Rieper ... I'm  
feeling quite fatigued.

HONORA

Oh ... we don't want to tire you  
out.

HONORA stands and picks up her HANDBAG. PAULINE stands  
and JULIET grabs her hand.

JULIET

Can't you stay a bit longer, Paul?

PAULINE looks at HONORA.

HONORA

We've got to catch the tram, dear.

PAULINE hugs JULIET.

PAULINE

I'll come as often as I can.

JULIET

Promise?

PAULINE NODS.

CUT TO:

85

INT. RIEPER'S HOUSE/PAULINE'S SLEEPOUT - EVENING

8

CLOSE UP ... PLASTICINE FIGURE of NICHOLAS. JOHN'S HAND  
comes into shot and picks the model up. PAULINE looks on  
anxiously ... the FACE OF NICHOLAS bears more than a  
passing resemblance to JOHN, but he doesn't seem to  
notice.

JOHN

This is quite something ... you're  
damn clever.

(CONTINUED)



PAULINE beams.

JOHN (CONT'D)

So ... Deborah is married to Charles, and this chap Nicholas ... is her tennis instructor?

PAULINE

Yes, but there's nothing between them. Deborah would never go for a commoner. Nicholas has got his eye on Gina, an amazingly beautiful gypsy.

She gestures to a PLASTICINE GINA FIGURE that is sitting on the shelf.

JOHN

Looks like you, Yvonne.

PAULINE BEAMS.

PAULINE

Juliet made it!

JOHN smiles.

JOHN

It's really quite incredible. I bet you girls know the entire royal lineage for the last five centuries.

PAULINE

Oh, yes! It's all worked out!

JOHN returns NICHOLAS to the shelf, placing him amongst a WHOLE FAMILY of beautifully sculpted PLASTICINE CHARACTERS.

JOHN

Tell me Pauline... do you play tennis?

86

EXT. SANATORIUM GARDEN - DAY

CLOSE UP ... PAULINE whispers into JULIET'S EAR.

PAULINE

(whispers)

You'll never guess what's happened!!

JULIET

What??

(CONTINUED)

PAULINE  
John has fallen in love with me!

JULIET  
That idiot boarder?

PAULINE BEAMS.

JULIET  
How do you know? Did he tell you?

PAULINE  
Well ... no. But it's so obvious.  
Just lately he's taken an indecent  
interest in my maths homework, and  
last Saturday we played tennis and  
afterwards he bought me a soda.

PAULINE giggles. JULIET turns away.

JULIET  
(sullen)  
Is that why you haven't replied to  
my last letter?

PAULINE'S smile disappears.

PAULINE  
No, silly. I'm only teasing. He's  
only a stupid boy!

CUT TO:

87

INT. RIEPER HOUSE/PAULINE'S SLEEPOUT - NIGHT

87

PAULINE is lying in bed asleep.

Her door opens and JOHN stands tentatively in the  
doorway. He is wearing stripey PYJAMAS.

JOHN  
(loud whisper)  
Yvonne!

PAULINE sits up, groggily flicking on a bedside light.

PAULINE  
Whaddya want?

JOHN puts his fingers to his lips to shush her.

JOHN  
(whispers)  
I can't sleep ... can I borrow a  
book?

(CONTINUED)

PAULINE  
(whispers)  
Shut the door.

JOHN tip-toes across to the BOOKSHELF. He pulls a BOOK out ... "Girls Own Annual 1951".

JOHN  
This looks interesting.

PAULINE gives him a dubious look from her bed.

JOHN stands shivering, flicking through the ANNUAL.

JOHN  
These knitting patterns look damn complicated. Have you tried the tea cosy?

PAULINE shakes her head and looks on as JOHN continues to thumb awkwardly through the BOOK, his SHIVERS increasing.

He glances at PAULINE nervously.

JOHN  
It's damn cold isn't it? Do you think I could hop into bed for a moment ... Just to warm up? My feet are like iceblocks.

PAULINE  
You should have worn your slippers.

JOHN  
Come on, Yvonne, I'll catch me death!

PAULINE rolls to one side.

PAULINE  
... Just for a minute.

JOHN climbs into bed beside PAULINE and pulls the blankets up around his chin.

CUT TO:

88

EXT. RIEPER HOUSE - NIGHT

8

Midnight at 31 Glouster St. All the lights are out.

PAULINE (O.S)

(diary v/o)

To think that so much could happen  
in so little time, caused by so  
few. A terrible tragedy has  
occurred ...

89

INT. RIEPER HOUSE/PAULINE'S SLEEPOUT - NIGHT

8

PAULINE is lying in bed. The lights are off.

PAULINE

(theatrical voice)

"Now, gells ... it isn't ooo, it's  
eee", and she goes ... "eeeeee" as  
if someone was jabbing a pin into  
her! Silly old trout!

PULL OUT during PAULINE'S V/O ... to reveal JOHN lying in  
bed beside her. He cuddles up to her.

JOHN

I love you, Yvonne.

PAULINE continues, oblivious to his attentions.

PAULINE

And then in history, we've got  
this senile old bat, who goes ...

(squawky voice)

"And Charles the Second met Nell  
Gwynn aboard a boat and he was a  
wealthy young prince and she was a  
pretty young thing and these  
things do happen ..."

(normal voice)

God! It's no wonder I don't excell  
in history!

JOHN

Do you love me as much as I love  
you?

PAULINE

Of course, my darling Nicholas.

JOHN can't contain himself ... he starts pressing himself  
against her body.

(CONTINUED)

JOHN  
(panting)  
My ... my name's John.

PAULINE lies on her back, not responding to his caresses.

PAULINE  
I like Nicholas much better!

JOHN climbs on top of PAULINE.

JOHN  
You can call me anything ...

PAULINE stares impassively at the ceiling, wincing as JOHN fumbles around beneath the sheets.

...SUDDENLY!

The outside LIGHT flicks on. SOUND of FOOTSTEPS CLOMPING DOWN THE PATH.

THE DOOR OPENS!

PAULINE  
Bloody hell!

JOHN desperately tries to conceal himself beneath the bed covers as ...

THE LIGHT FLICKS ON ... HERBERT RIEPER stands in the doorway. He surveys the situation with a GRIM EXPRESSION.

JOHN quickly reaches for his clothes, rolls out of bed and staggers towards the door holding the clothes in front of him.

HERBERT  
Go to the house.

JOHN scuttles out of the sleepout. PAULINE lies still in bed, peering at her FATHER.

HERBERT  
(upset)  
You have broken my heart, Yvonne.

HERBERT turns and leaves the room. PAULINE stares at the ceiling.

(CONTINUED)

PAULINE

(diary v/o)

I lay there mesmerised. It was just too frightful to believe ...

CUT TO:

90

INT. RIEPER HOUSE/DINING ROOM - MORNING

91

BREAKFAST ...

A PLATE of WEETBIX bangs down on the table in front of PAULINE. MILK sloshes over the side of the bowl. HONORA looks THUNDEROUS and stomps off.

PAULINE (CONT'D)

(diary v/o)

When I got up I found Father had told Mother. I had a nasty foreboding feeling at first, but now I realise my crime was too frightful for an ordinary lecture.

During PAULINE'S V/O ... Camera pulls back to reveal STEVE, ROSS, a new boarder - LAURIE, and HERBERT are seated around the table.

The BOARDER'S are clearly oblivious to the TENSE FAMILY VIBES.

LAURIE

Coming to Lancaster Park on Saturday, Mr Rieper?

HERBERT shakes his head, sullenly.

WENDY hurries into the room, grabs a PIECE OF TOAST, whilst pulling on a COAT.

WENDY

Where's John ... he said he'd walk with me.

HONORA stands in the DOORWAY.

HONORA

John's no longer staying here.

WENDY looks surprised.

LAURIE

Shot through, this morning ... said his old Mum had taken sick.

CUT TO:

91

INT. RIEPER HOUSE/KITCHEN - MORNING

PAULINE is washing dishes, up to her elbows in SOAPY WATER. Behind her HONORA tidies up, glowering at her daughter.

HONORA

(angry)

From now on, you're sleeping in the house, where we can keep an eye on you.

PAULINE bangs a dish into the rack.

HONORA

(angry)

Do you know what can happen with boys? ... You're only fourteen!!! Don't you have any self respect? Don't you care what people think?

HONORA sighs.

HONORA (CONT'D)

What on earth's the matter what you, Yvonne? You never used to be like this.

PAULINE

Can I go now?

HONORA grabs PAULINE by the shoulders.

HONORA

You think you're such a clever little madam! Your father was in tears last night!

PAULINE flinches.

HONORA (CONT'D)

(softens)

You don't want to throw yourself away on the first boy that comes along. Wait till you're grown up and ready for marriage.

PAULINE

You didn't!

HONORA is startled.

PAULINE (CONT'D)

You ran off with Dad.

(CONTINUED)

HONORA  
Who told you that?

PAULINE  
Nana ... she said you were only  
seventeen!

HONORA steps back.

HONORA  
(softly)  
You're going to be late.

PAULINE walks past her mother, pauses, then gives HONORA  
a kiss on the cheek. HONORA barely reacts as PAULINE  
hurries out.

92

INT. SCHOOL CORRIDOR - MORNING

9

TRACKING with PAULINE as she walks down the corridor past  
CLASSMATES, head down, shoulders hunched.

LAURA  
Hi Paul!

JANICE  
Hi Paul!

PAULINE rudely ignores them and keeps on walking.

93

EXT. CRANMER SQUARE/SCHOOL - DAY

9

A PHOTOGRAPHER is peering through his camera in CRANMER  
SQUARE.

The 33 GIRLS of 4A are posing for their class photo. They  
are giggling and joking. PAULINE is perched in the top  
right corner and is sullen.

PHOTOGRAPHER  
Smile!

PAULINE bows her head.

CLICK! ... CUT TO: the BLACK and WHITE photograph. PULL  
OUT from PAULINE'S BOWED HEAD to the full shot of the  
smiling class.

CUT TO:



94

INT. RIEPER HOUSE/LOUNGE - NIGHT

HONORA, ROSS & LAURIE are sitting in the lounge,  
listening to the RADIO. HONORA is DARNING SOCKS.

HERBERT walks in and talks to HONORA quietly.

HERBERT  
Has Yvonne come down with  
something?

HONORA immediately tenses up.

HONORA  
(alarmed)  
No ... why??

HERBERT  
She's upstairs in the loo ...  
sounds like she's being sick.

HONORA stands up and heads towards the door.

HONORA  
There was nothing wrong with her  
at tea ... she ate every last bit  
of her dinner.

95

INT. REIPER HOUSE/UPSTAIRS HALLWAY - NIGHT

PAULINE emerges from the toilet. HONORA arrives on the  
landing.

HONORA  
(concerned)  
What's the matter, dear?

PAULINE  
Nothing.

HONORA  
Have you been sick?

PAULINE  
I'm alright!

PAULINE walks past HONORA to her bedroom.

HONORA  
Are you coming down to play cards?

PAULINE'S BEDROOM DOOR closes.

CUT TO:

96

EXT. RIEPER HOUSE/HOUSE - NIGHT

Midnight at 31 Gloucester St. All lights are off.

PAULINE (O.S)

(diary v/o)

I am terribly cut up. I miss  
Nicholas terrifically. Mother  
thinks I will have nothing more to  
do with him, but little she  
knows ...

The FRONT DOOR quietly opens and PAULINE sneaks out.

97

EXT. CHRISTCHURCH STREETS - NIGHT

PAULINE pedals her BICYCLE furiously along DARK STREETS.

98

EXT. BOARDING HOUSE - NIGHT

PAULINE climbs up a FIRE ESCAPE.

JOHN comes out onto the BALCONY and hugs her.

PAULINE

(diary v/o)

Nicholas was pleased that I was so  
early ...

JOHN and PAULINE disappear into his room ...

WIDE SHOT of the HOUSE, as PAULINE'S V/O CONTINUES ...

PAULINE (CONT'D O.S)

(diary v/o)

We sat around and talked for an  
hour and then went to bed. I  
declined the invitation at first,  
but he became very masterful and I  
had no option. I discovered that I  
had not lost my virginity on  
Saturday night. However, there is  
no doubt whatsoever that I have  
now ...

CRASH CUT TO:

99

INT. BOARDING HOUSE/JOHN'S BEDROOM - NIGHT

PAULINE is lying on the bed, with JOHN thrusting away on  
top of her. JOHN GRUNTS and GROANS ... PAULINE remains  
unmoved and uninvolved.

(CONTINUED)

She stares at a single NAKED LIGHT BULB that glows above the bed.

DISSOLVE TO:

100

EXT. BOROVNIA - DAY

10

The NOON DAY SUN glows in the SKY.

PAULINE opens her eyes ... she is lying in a field of the most amazingly COLOURFUL FLOWERS.

She stands and looks around her with amazement. She smiles happily.

On one side are FANTASY COTTAGES, with crooked chimneys and thatched roofs ... on the other towers the walls of BOROVNIA CASTLE.

MUSIC comes wafting out of the CASTLE GATES ... Mario Lanza singing "Funiculi, Funicula".

PAULINE walks though the GATES ... beneath the PORTCULLUS, and into ...

101

EXT. BOROVNIA CASTLE COURTYARD - DAY

10

... the COURTYARD. A FETE is in progress. The COURTYARD is full of PLASTICINE PEOPLE, laughing and singing amid STALLS and SIDE-SHOWS.

PAULINE pushes her way through the CROWD. A PLASTICINE FINGER taps her shoulder ... she spins around and GASPS!

PAULINE

Charles!

The PLASTICINE KING smiles.

CHARLES

(James Mason voice)

Hello, Gina ... great to see you here!

He turns away. PAULINE scans the CROWD. She gets a FLEETING GLIMPSE of the back of a ROBED WOMAN ...

PAULINE

(calling)

Deborah!

DEBORAH does not hear, and PAULINE desperately pushes between PLASTICINE PEOPLE to try and reach her.

(CONTINUED)

A BLUR OF PLASTICINE FACES slide past ...

CRASH CUT TO:

102 INT. BOARDING HOUSE/JOHN'S BEDROOM - NIGHT 10

CLOSE UP ... JOHN'S SWEATY FACE, still GRUNTING  
FURIOUSLY.

CRASH CUT TO:

103 EXT. BOROVNIA CASTLE COURTYARD - DAY 10

PAULINE finds herself pulled into the arms of a FIERCE  
LOOKING PLASTICINE KNIGHT.

PAULINE  
(breathless)  
Diello!

DIELO  
(Orson Welles voice)  
Careful Gina ... we almost lost  
you!

DIELO suddenly steps back, DRAWS HIS SWORD and expertly  
runs a passing PEASANT through.

He sweeps his hat off and bows at PAULINE.

DIELO  
(Orson Welles voice)  
For you, my lady!

PAULINE beams. Her eye is again caught by DEBORAH'S  
PLASTICINE FIGURE across the CROWD ... Her back is still  
turned.

DEBORAH slowly turns around ... she has a HUMAN FACE -  
JULIET!

TEARS of joy trickle down PAULINE'S cheeks.

JULIET is laughing and smiling, looking beautiful.

DIELO gently wipes PAULINE'S tears.

DIELO  
(Orson Welles voice)  
You're crying, Gina ... don't be  
sad.

Another PLASTICINE ARM tugs at PAULINE'S shoulder ... she  
turns and looks straight at the figure of ...

(CONTINUED)

NICHOLAS!

NICHOLAS  
(John's voice)

Yvonne!

QUICK CUTS ...

NICHOLAS'S PLASTICINE FACE ...

JOHN'S FACE in the BEDROOM ...

NICHOLAS ...

JOHN ...

NICHOLAS ...

CRASH CUT TO:

104

INT. BOARDING HOUSE/JOHN'S ROOM - NIGHT

10.

CLOSE UP ... JOHN'S FACE looming over PAULINE.

JOHN

Yvonne!

PAULINE is lying on the bed beneath him. She looks at him with glazed eyes.

She pushes JOHN away and sits up in bed.

JOHN

(worried)

I didn't hurt you did I?

PAULINE jumps out of bed and starts to dress.

PAULINE

I've got to go home.

JOHN jumps out of bed and wraps his arms around her.

JOHN

I love you so much.

MOVE IN ... on PAULINE'S EMOTIONLESS FACE as she continues dressing.

CUT TO:

105 INT. SANATORIUM CORRIDOR - DAY 10

PAULINE is hurrying down the Sanatorium corridor ... she breaks into a run, nearly pushing a couple of PATIENTS over.

106 INT. SANATORIUM/JULIET'S ROOM - DAY 10

JULIET is sitting by her bed, fully clothed. Her SUITCASES are packed and lie on the bed.

PAULINE runs into the room. JULIET stands and they embrace, hugging each other tightly.

HENRY enters the room and FROWNS at the sight of the girls hugging. JULIET reaches out for HENRY and pulls him into the embrace. He looks decidedly ill at ease as PAULINE'S black hair nuzzles against his neck.

107 EXT. STREETS - DAY 10

TRACKING BACK ... as the HULME'S CAR drives towards CAMERA.

PAULINE'S V/O starts: reading her poem "The Ones That I Worship".

PAULINE  
(poem v/o)  
There are living among two dutiful  
daughters,

108 INT. HULME'S CAR - DAY 10

PAULINE and JULIET are sitting together in the back seat.

PAULINE (CONT'D)  
(poem v/o)  
Of a man who possesses two  
beautiful daughters,

HENRY adjusts the REARVIEW MIRROR and catches the sight of their CLASPED HANDS.

PAULINE (CONT'D)  
(poem v/o)  
You cannot know nor yet try to  
guess, The sweet soothingness of  
their caress,

HENRY'S steely gaze in the REAR VIEW MIRROR.

The poem continues over a visual montage:

109

EXT. ILAM DRIVEWAY - DAY

109

The HULME'S CAR pulls up outside ILAM.

HILDA emerges out of the house. JULIET gives her a big hug.

HILDA

Darling! Welcome home!

PAULINE is helping to carry JULIET'S BAGS in. HILDA gives her a peck on cheek.

HILDA

Heavens! You've lost a lot of weight!

PAULINE smiles and follows JULIET into the house.

110

EXT. STREET - DAY

110

PAULINE and JULIET sitting in a TRAM as it crawls along slowly.

JOHN is running along side, waving and calling, trying to get PAULINE'S attention. He is clearly pleading with her, but to no avail.

PAULINE (CONT'D)

(poem v/o)

The outstanding genius of this pair, Is understood by few, they are so rare. Compared with these two every man is a fool ...

PAULINE looks knowingly at JULIET, then down to JOHN, hurrying along the street.

MATCH CUT TO:

111

EXT. BOROVNIA CASTLE GATES - DAY

111

The PLASTICINE figure of NICHOLAS, hurrying down the passage towards the castle gates.

In an ALCOVE beside the GATE, the PLASTICINE FIGURE of DIELO is lurking in the SHADOWS, DAGGER IN HAND. Beside him is the ROPE WINCH that operates the PORTCULLIS.

FOOTSTEPS approach ...

DIELO presses himself back into the corner ...

(CONTINUED)

NICHOLAS walks briskly. As he nears the PORTCULLIS he espies something TWINKLING on the ground.

LOW ANGLE ... NICHOLAS stops, looks down. Directly above him are the JAGGED TEETH of the PORTCULLIS.

He reaches down ... for a SILVER BROOCH, set with a SMALL PINK STONE. It is lying on the ground, as if dropped by somebody.

SUDDENLY!

DIELLO slashes the ROPE with his DAGGER. Before NICHOLAS can react the PORTCULLIS crashes down on him. His PLASTICINE BODY is SQUASHED.

NICHOLAS'S TWITCHING FINGERS release the BROOCH. It falls to the ground and BREAKS. The PINK STONE pops out of it's setting, rolls down the path and comes to rest by PAULINE and JULIET'S FEET.

JULIET picks up the PINK STONE. She holds it up and it twinkles in the sunlight.

PAULINE (CONT'D)

(poem v/o)

T'is indeed a miracle, one must  
feel, That two such heavenly  
creatures are real,

112 INT. INSERT "A QUEEN IS CROWNED" - DAY

11

Scene from the TECHICOLOUR PRODUCTION "A Queen Is Crowned" ...

The ARCHBISHOP OF CANTERBURY slowly lifts the CROWN from it's cushion.

QUEEN ELIZABETH is kneeling before him. WESTMINSTER ABBEY is full of COLOUR and PAGENTRY.

113 INT. CINEMA - DAY

11

PAULINE and JULIET watch, enraptured.

The ARCHBISHOP OF CANTERBURY lowers the CROWN onto ELIZABETH'S HEAD.

CUT TO:



114

INT. BOROVNIAN ABBEY - DAY

114

CLOSE UP ... The TOP OF THE CROWN, from the BISHOP'S POV.

The FIGURE raises it's head ... DIELO! He stands, wearing ROBES that are similar to ELIZABETH'S. In fact the ABBEY of BOROVNIA bears more than a passing resemblance to WESTMINSTER ABBEY.

TRUMPETS HERALD the KING ... DIELO stands and fells the PLASTICINE ARCHBISHOP with his sword. The crowds cheer their new king.

PLASTICINE FIGURES of GINA and DEBORAH raise GOBLETS.

MORPH TO:

115

INT. ILAM/JULIET'S BEDROOM - EVENING

11

CHEERS CONTINUE THROUGH ...

JULIET and PAULINE are wearing fancy dress. They are CHEERING with the crowd.

PAULINE and JULIET raise SILVER GOBLETS amid the noise of the crowd. They drain their glasses, RED WINE dribbling down their chins.

PAULINE (CONT'D)

(poem v/o)

Both sets of eyes, though  
different far, hold many mysteries  
strange, Impassively they watch the  
race of man decay and change,

DISSOLVE TO:

116

INT. ILAM/BATHROOM - NIGHT

11

CLOSE UP ... PAULINE'S FACE, staring intently ahead.

PAULINE (CONT'D)

(poem v/o)

Hatred burning bright in the brown  
eyes with enemies for fuel,

CLOSE UP ... JULIET'S FACE, staring intently ahead.

PAULINE (CONT'D)

(poem v/o)

Icy scorn glitters in the grey  
eyes, contemptuous and cruel, Why  
are men such fools they will not  
realise,

(CONTINUED)

PULL OUT ... to show PAULINE and JULIET lying in opposite ends of a HOT, STEAMING BATH, staring at each other.

PAULINE (CONT'D)

(poem v/o)

The wisdom that is hidden behind  
those strange eyes.

117

INT. ILAM/JULIET'S BEDROOM - NIGHT

117

POEM CONTINUES AS ...

PAULINE and JULIET ... sleeping in each other's arms in bed.

PAULINE (CONT'D)

(poem v/o)

And these wonderful people are you  
and I.

FAST TRACK IN ... to the BEDROOM DOOR.

HENRY is silently observing the two SLEEPING GIRLS. His face STONEY.

SOUND of a distant THUNDER CLAP ...

CUT TO:

118

INT. RIEPER HOUSE/HALLWAY - NIGHT

11

The FRONT DOOR swings OPEN ... HENRY is standing on the RIEPER'S DOORSTEP. LIGHTENING FLASHES light up his FACE like something out of a GOTHIC HORROR.

HENRY

Mrs Rieper ... May I come in?

HONORA is standing holding the door open, looking rather surprised at the unexpected visitor.

HONORA

(surprised)

Dr Hulme! ... Yes, of course.

HENRY and HONORA are sitting in the LOUNGE. HENRY is looking rather uncomfortable on the edge of a SHABBY ARMCHAIR. HERBERT is at a DRINKS CABINET unscrewing the top off a BOTTLE.

HENRY

Your daughter's ... an imaginative  
and ah ... spirited girl -

HONORA

If she's spending too much time at  
your house, you've only got to  
say. All these nights she stays  
over - she's assured us you don't  
mind ...

HENRY

It's rather more complicated than  
that. Since Mrs Hulme and myself  
have arrived home, Juliet has been  
behaving in a rather disturbed  
manner ... short temper,  
surliness ... general irritability -  
most uncharacteristic.

HERBERT is pouring a DRINK.

HERBERT

Sure I can't tempt you with a nice  
sherry, Dr Hulme?

HENRY

No, thank you. The thing is ...

HONORA

Yvonne hasn't been herself  
either ... Locks herself away in  
her room ... endlessly writing.

HERBERT sits down next to HONORA, GLASS OF SHERRY in  
hand.

HENRY

My wife and I feel the friendship  
is ... er ... unhealthy.

HERBERT

No arguments there, Dr Hulme! All  
that time inside working on those  
novels of theirs. They don't get  
any fresh air or exercise!

HONORA frowns at HENRY.

(CONTINUED)

HONORA  
 (concerned)  
 I'm not sure what you mean Dr  
 Hulme.

HENRY PAUSES for a MOMENT.

HENRY  
 Your daughter appears to have  
 formed a rather ... unwholesome  
 attachment to Juliet.

HONORA  
 (worried)  
 What's she done???

HENRY  
 She hasn't done anything ... it's  
 the intensity of the friendship  
 that concerns me. I think we  
 should avert trouble before it  
 starts.

HENRY hands a BUSINESS CARD to HONORA.

HENRY (CONT'D)  
 Dr Bennett is a very good friend.  
 He's a general physician, but has  
 some expertise in child  
 psychology. If Pauline is indeed  
 developing in a rather ...er ...  
 wayward fashion, Dr Bennett is the  
 ideal man to set her back on  
 track.

CUT TO:

120

INT. DR BENNETT'S SURGERY - DAY

120

PAULINE is slouched in a CHAIR, looking VERY SULLEN.

DR BENNETT (O.S)  
 And what about your studies ...  
 are you enjoying school?

PAULINE  
 No.

DR BENNETT is behind his desk. He takes notes as he  
 interviews PAULINE.

DR BENNETT  
 Do you like your teachers?

(CONTINUED)

PAULINE  
No.

DR BENNETT  
Why not?

PAULINE is SILENT. She looks at the ceiling. HONORA is sitting next to PAULINE.

DR BENNETT  
Are you happy at home?

PAULINE is SILENT.

HONORA  
Answer Dr Bennett, Yvonne.

PAULINE remains SILENT.

HONORA  
(annoyed)  
Yvonne!

DR BENNETT  
Mrs Rieper ... Perhaps you  
wouldn't mind waiting outside.

HONORA leaves the room.

DR BENNETT  
Do you like your mother?

PAULINE hesitates for a moment.

PAULINE  
No.

DR BENNETT  
And why is that?

PAULINE  
She nags me.

DR BENNETT  
And that's why you like to stay  
with the Hulmes?

PAULINE looks wary. She doesn't answer.

DR BENNETT  
Or is it because you want to be  
with Juliet?

NO ANSWER.

(CONTINUED)

DR BENNETT  
Do you ... like girls?

PAULINE  
No.

DR BENNETT  
Why not?

PAULINE  
They're silly.

DR BENNETT  
But Juliet's not silly?

PAULINE  
(emphatic)  
No!

DR BENNETT  
Yvonne ... there's nothing wrong with having a close friend, but sometimes things can get ... too friendly. Such associations can lead to trouble. It isn't good to have just one friend ... my wife and I have several friends and we enjoy seeing them on a regular basis, and it's all perfectly healthy. Perhaps you could think about spending more time with ... boys.

PAULINE'S EYES NARROW. She stares intently at DR BENNETT.

DR BENNETT (CONT'D)  
You don't want to hurt Juliet's feelings, but I'm sure she'd understand if you had other interests outside of your friendship ... there's all sorts of clubs and hobbies that you can -

DR BENNETT STOPS IN MID-SENTENCE ... A look of SURPRISE on his face. He looks down at his CHEST ...

A RED BLOOD STAIN is slowly spreading across his shirt. DR BENNETT twitches slightly as the BLADE OF A SWORD works its way out of his CHEST!

PAULINE'S FACE LIGHTS UP AS ...

(CONTINUED)

DIELLO rises up behind DR BENNETT.

DIELLO  
(Orson Welles voice)  
Bloody fool!

CRASH CUT TO:

121

INT. DR BENNETT'S WAITING ROOM - DAY

12

The SURGERY DOOR OPENS and PAULINE steps out, looking ELATED.

HONORA looks up from her chair.

DR BENNETT appears in the doorway behind PAULINE. He casts a WARY GLANCE in her direction.

DR BENNETT  
Mrs Rieper ...

HONORA bustles in, and DR BENNETT closes the door. PAULINE sits down, folds her arms and stares BLANKLY at a COUPLE OF SICK PATIENTS ...

... PAULINE'S POV. A QUICK SHOT of TWO LIMBLESS LEPERS with running sores.

122

INT. DR BENNETT'S SURGERY - DAY

12

CLOSE UP ... DR BENNETT'S MOUTH.

DR BENNETT  
Homosexuality ...

HONORA looks horrified.

DR BENNETT  
I agree, Mrs Rieper, it's not a pleasant word. But let us not panic unduly. This condition is often a passing phase with girls of Yvonne's age.

HONORA  
But she's always been such a normal, happy child.

DR BENNETT  
It can strike at any time, and adolescents are particularly vulnerable.

(CONTINUED)

HONORA

But what about the vomiting? ...  
She's lost so much weight ...

DR BENNETT shrugs.

DR BENNETT

Physically I can find nothing  
wrong ... I've checked for T.B and  
she's clear. I can only attribute  
her weight loss to her mental  
disorder.

HONORA

(shocked)

Oh...

DR BENNETT

Look, Mrs Rieper ... try not to  
worry too much. Yvonne's young  
and strong, and she's got a loving  
family behind her. Chances are  
she'll grow out of it. If not ...  
well, medical science is  
progressing in leaps and bounds.  
There could be a breakthrough at  
anytime!

123

INT. RIEPER'S HOUSE/HALLWAY - NIGHT

12

SLOW TRACKING ... down the HALLWAY CORRIDOR. As the  
camera passes DOORWAYS we see the REIPER'S FAMILY ROUTINE  
... HONORA in the KITCHEN. HERBERT wanders by and goes  
through the AJOINING DOOR into the LOUNGE. He sits down  
and opens the PAPER. WENDY is attempting to light the  
fire. The FAMILY ARE CHATTING TO EACH OTHER, but we do  
not hear their conversation because ...

... We are listening to PAULINE'S V/O.

PAULINE

(diary v/o)

Mother woke me this morning and  
started lecturing me before I was  
properly awake which I thought was  
somewhat unfair. She has brought  
up the worst possible threat now.  
She said that if my health did not  
improve I could never see the  
Hulme's again. The thought is too  
dreadful. Life would be unbearable  
without Deborah ...

CAMERA CRANES UP ... THROUGH THE CEILING and into ...



124

INT. RIEPER HOUSE/PAULINE'S BEDROOM - NIGHT

124

...PAULINE'S BEDROOM.

The room is filled with the sad strains of "E Lucevan le Stelle" an aria from Puccini's "Tosca" which is booming out from PAULINE'S portable record player.

CAMERA CRANES UP past the FOOT OF THE BED to reveal PAULINE lying on her back, looking VERY MOROSE.

TRACK IN TO HER INTENSE FACE as her V/O CONTINUES ...

PAULINE (CONT'D)

(diary v/o)

I wish I could die. This is not an idle or temporary impulse. I have decided over the last two or three weeks that it would be the best thing that could happen altogether, and the thought of death is not fearsome.

CUT TO:

125

INT. RIEPER'S HOUSE/LOUNGE - CHRISTMAS DAY, 1953.

125

CLOSE UP ... CHRISTMAS PRESENT is torn open ... followed by several more, in quick cuts. Typical 1953 presents.

SUPER - "Christmas Day, 1953"

HONORA, HERBERT, WENDY and PAULINE are sitting on the floor, amidst PRESENTS and DISCARDED WRAPPING PAPER. GRANDMA PARKER is sitting in a chair.

HERBERT waves a PAIR OF NEW SOCKS around. The FAMILY are laughing and talking. PAULINE is not participating. She is leaning back looking morose. HONORA looks at her with concern.

HONORA

(concerned)

Is it hurting, dear?

PAULINE looks blank.

HONORA (CONT'D)

Your leg ... have you got some pain?

PAULINE shakes her head. She rips open a PRESENT ... A NEW DIARY.

126

INT. RIEPER HOUSE/PAULINE'S BEDROOM - NIGHT

11

... CLOSE UP of the JAN 1st PAGE. PAULINE'S PEN starts to write ...

PAULINE

(diary v/o)

My New Years resolution is a far more selfish one than last year, so there is more probability of my keeping it. It is to make my motto: "Eat drink and be merry for tomorrow you may be dead".

PAULINE looks up from her diary as the CAMERA RUSHES IN towards her face.

127

INT. ILAM/HILDA'S BEDROOM - EVENING

1

HILDA is sitting at her dressing table, carefully applying MAKE-UP.

JULIET (O.S.)

Mummy!

HILDA turns and admires JULIET who is holding up one of her mother's spectacular PARTY DRESSES.

HILDA

Oh ... I think one of your dresses would be more suitable, darling!

JULIET

You know I haven't got a decent party frock! Do you want me to go to the bloody Bennett's or not?

HILDA

It'll be fun ... you wait and see.

HILDA returns to her make-up.

JULIET

Mummy ... I really think Paul should come ... she needs to get out more.

HILDA

The Bennett's haven't invited Paul.

HILDA stands, picks her coat up and leaves the room. JULIET follows her into ...

128

INT. ILAM/UPSTAIRS HALLWAY - NIGHT

128

... the HALLWAY.

JULIET

(defiant)

You mean she's not allowed out!  
You've got to telephone Mrs Rieper  
and demand she be allowed to come!

HILDA

(vague)

Yes, darling.

JULIET

(indignant)

Mother! You're not listening!  
Paul's being held prisoner in her  
own home!

HILDA

Juliet, I'm going to be late.

JULIET

What's more important ... me or  
your stupid bloody clients???

HILDA sweeps down ...

129

INT. ILAM/STAIRCASE/DOWNSTAIRS HALLWAY - EVENING

12

... the CURVED STAIRCASE.

JULIET

Is it Mr Perry again?

HILDA

Vice President of the Marriage  
Guidance Council carries certain  
responsibilities, Juliet.

JULIET

It is Mr Perry!

SUDDENLY!

JULIET trips and falls down ... rolling down a few  
stairs. She sprawls on the floor at the bottom.

HILDA gasps and rushes to her side.

HILDA

(shocked)

Juliet! Are you alright?

(CONTINUED)

JULIET clutches her mother TIGHTLY.

JULIET

Mummy!

JULIET hugs her mother, snuggling her head into HILDA'S SHOULDER. HILDA looks uncomfortable. She glances at her WATCH. She gently tries to detach JULIET, who clings on even tighter.

HILDA

Henry!

HILDA prises JULIET off her.

HILDA

I've got to go, darling.

HENRY emerges from the LOUNGE.

HILDA

Juliet's just had a little fall.  
Look after her will you ... I  
promised Bill I wouldn't keep him  
waiting.

HILDA adjusts her hat in the mirror and dashes out of the door.

JULIET is still sitting on the floor at the foot of the STAIRS.

HENRY

(gently)

Up you get.

JULIET doesn't move.

HENRY

Come on Juliet ... there's nothing  
broken. We're going to have a  
jolly good time at this party, eh?

JULIET opens her mouth, and lets out a high pitched SHRIEK.

HENRY

Juliet! Stop that immediately!  
We're not having this business  
again!

The SHRIEKING CONTINUES ... JULIET rips BEADS and a NECKLACE off, sending them flying across the room.

(CONTINUED)

HENRY

You're fifteen years old, for  
God's sake!

JULIET is STAMPING her feet, KICKING the WALLS. HENRY  
backs away towards the LOUNGE DOOR, looking on  
helplessly. JULIET picks up a VASE and hurls it towards a  
GLASS PANELLED DOOR ... on the MOMENT of IMPACT ...

CUT TO:

130 INT. BENNETT'S LOUNGE - NIGHT

13

CLOSE UP ... Champagne CORK POPS!

The BENNETT'S LOUNGE is filling up with  
PARTYGOER'S ... TEENAGERS accompanied by their PARENTS.  
It is the SIXTEENTH BIRTHDAY of DR BENNETT'S SON, COLIN.

131 EXT. BENNETT'S HOUSE/STREET - NIGHT

13

CARS pull up outside the house.

HENRY parks and hops out. JULIET emerges from the other  
door, looking tear-stained and very grumpy. She slams the  
door and hitches up her mother's ill fitting dress.

132 EXT. BENNETT'S BACK GARDEN - NIGHT

13

FRENCH DOORS open from the LOUNGE onto the GARDEN.  
PARTYGOER'S mill about the garden.

COLIN is standing with a bunch of his MATES. DR BENNETT  
takes his arm and leads him aside.

DR BENNETT

Colin ... you're now a young man,  
and with manhood comes ...  
responsibility. Your mother and I  
would like you to give of yourself  
to assist our very good friend, Dr  
Hulme.

COLIN looks towards the road.

COLIN

Oh ... has he got a flattie?

DR BENNETT

No ... it's Juliet. She's just  
turned fifteen and has struck a  
rocky patch.

(CONTINUED)

COLIN

Oh?

DR BENNETT

She's having problems with  
her ... orientation.

COLIN

(confused)

Can't Dr Hulme buy her a  
compass?

DR BENNETT draws COLIN closer.

DR BENNETT

(conspiratorial)

She's never known what it's like  
to be attracted to a boy.

COLIN

Oh!

DR BENNETT

We want you to do your bit for the  
team tonight, Colin. We want you  
to take Juliet by the hand and  
lead her onto the dance floor!

COLIN

But, Dad! I want to dance with  
Diony!

COLIN smiles at an attractive YOUNG WOMAN in the crowd.

DR BENNETT

(vehemently)

This is bloody serious, Colin!  
This girl could be lost to the  
opposite sex forever!

CUT TO:

133

INT. BENNETT'S LOUNGE - NIGHT

1:

The DANCING BEGINS.

JULIET is sitting amongst OTHER GIRLS, looking rather  
haughty. BOYS pluck GIRLS up from around her, but nobody  
asks JULIET to dance. Her flamboyant PARTY DRESS  
contrasts the STAID DRESSES of the New Zealand girls.

DR BENNETT and HENRY are standing expectantly in the  
corner. DR BENNETT starts sending furious eye signals to  
COLIN who is hanging back. COLIN shuffles over to JULIET  
and takes her to the dance floor.

(CONTINUED)

DR BENNETT smiles smugly at HENRY.

DR BENNETT

Relax, Henry ... She's on her way  
to healthy womanhood!

JULIET is a couple of inches taller than COLIN. They  
dance in a slow waltz, amid OTHER COUPLES. He is very ill  
at ease. OTHER COUPLES are casting sidelong glances at  
JULIET who looks a bit freakish.

COLIN

Pretty good do, eh?

JULIET

What did your father give you?

COLIN

A complete set of Arthur Mee  
Encyclopedias!

JULIET sighs.

JULIET

No ... for your acne.

COLIN'S FACE DROPS!

JULIET (CONT'D)

Whatever it was, it didn't work! I  
must say I'm rather surprised,  
what with your old man being a G.P.

At this moment ... one of JULIET'S STRAPS falls off her  
shoulder. COLIN'S EYES WIDEN.

JULIET

Are you a virgin?

COLIN

(terrified)

Eh?

JULIET'S OTHER STRAP falls down. COLIN is looking  
decidedly uncomfortable. JULIET looks down at her chest.

JULIET

Oh, God! I think my breasts are  
about to pop out!

COLIN breaks away from JULIET and flees, barging through  
the OTHER COUPLES.

DR BENNETT and HENRY look bewildered as COLIN disappears  
out of the LOUNGE.

134

INT. BENNETT'S HALLWAY - NIGHT

134

DR BENNETT knocks on a CLOSED DOOR.

DR BENNETT

Colin! It's your father!

135

INT. BENNETT'S TOILET - NIGHT

135

COLIN is sitting on the closed toilet.

DR BENNETT (O.S)

Colin! I know you're in there!  
Come on, lad ... open the door!

COLIN

Not until you promise I don't have  
to dance with her!

CUT TO:

136

INT. BENNETT'S LOUNGE - NIGHT

136

JULIET'S DRESS swirls as she awkwardly partners HENRY on  
the DANCE FLOOR. She is VERY GLUM.

HENRY

Cheer up! This is fun, eh?

JULIET doesn't respond. HENRY looks about.

HENRY

Look at all these young people ...  
they're having a whale of a time!

JULIET looks close to tears.

HENRY

(exasperated)

Do you want to sit down? Do you  
want to go home?

JULIET'S face crumples.

JULIET

(tearfully)

I want Paul ...

CUT TO:



137

INT. RIEPER'S HOUSE/DINING ROOM - EVENING

13

The MIDDLE OF DINNER ...

HERBERT, HONORA, WENDY, ROSS, a new boarder LAURIE, and GRANDMA PARKER - HONORA'S MOTHER are seated around the table, eating ROAST CHICKEN and talking.

PAULINE plays with the food on her plate, but clearly has no appetite.

PAULINE

(diary v/o)

Mother told me I could not go to Ilam again until I was eight stone and more cheerful. As I am now seven stone there is little hope. All week I have looked forward to going to Ilam, and now this.

She stares morosely across the table frowning at HONORA.

PAULINE (CONT'D)

(diary v/o)

She is most unreasonable. I also over heard her making insulting remarks about Mrs Hulme. I was livid. I am very glad because the Hulmes sympathise with me and it is nice to feel that adults realise what Mother is. Dr Hulme is going to do something about it I think.

HONORA is chewing on a PIECE OF STEAK.

SUDDENLY! ... HONORA grasps her THROAT, CHOKING. She is unable to breathe. PAULINE'S EYES WIDEN! The OTHER DINERS continue eating, seemingly oblivious to HONORA'S plight.

PAULINE (CONT'D)

(diary v/o)

Why could not Mother die? Dozens of people are dying all the time, thousands, so why not Mother ...

HONORA GAGS, her EYES glaze over and she slumps onto the table, her face plopping into her plate of MASHED POTATO.

HERBERT stands and reaches over his WIFE'S BODY, trying to reach the SALT. His footing slips and he CRASHES ONTO THE TABLE. HERBERT GASPS and leans back ... his FORK STICKING OUT OF HIS CHEST! His EYES ROLL BACK and he falls into his chair.

(CONTINUED)

PAULINE (CONT'D)  
 (diary v/o)  
 ... and Father too.

GRANDMA PARKER (O.S)  
 Yvonne!

PAULINE snaps out of her trance and turns to her GRANDMOTHER. GRANDMA PARKER is holding the WISHBONE in her the crook of her finger.

GRANDMA PARKER  
 Come on, dear.

PAULINE pulls the WISHBONE with her GRANDMA. SNAP!  
 PAULINE wins the wish.

GRANDMA PARKER  
 Shut your eyes and make a wish ...

PAULINE slowly closes her eyes.

138

EXT. ILAM GROUNDS - DAY

13

WHACK! A TENNIS BALL is hit by a RACQUET.

HILDA and WALTER PERRY are playing MIXED DOUBLES on the a GRASS COURT laid out in the ILAM GROUNDS, behind the house.

SUPER: "Two Weeks Later".

It's a sunny, festive afternoon. PICNIC BLANKETS are laid out around the tennis court. TABLES of FOOD and COLOURFUL AWNINGS have been erected around the lawn.

HENRY is chatting to some FRIENDS beside the tennis courts.

30 CARS are filling the DRIVE in front of the house. PEOPLE are wandering around admiring the gardens.

DR BENNETT and his wife PEARL are strolling along the edge of the river. SUDDENLY ...

SPLASH!!! ... DR BENNETT and PEARL are drenched in a shower of water as a LARGE ROCK lands in the RIVER beside them.

CUT TO:

PAULINE and JULIET in the bushes across the river from the BENNETTS. JULIET is peering through the foliage. PAULINE has just clearly hurled the rock.

(CONTINUED)

JULIET  
Direct hit! Gave his trousers a  
good soaking! Everyone will think  
he's peed himself!

They dissolve into GIGGLES.

CUT BACK ...

... to the BENNETTS and some other GUESTS as they hear  
the sound of GIGGLING and RUSTLING LEAVES.

CUT TO

PAULINE and JULIET strolling through the thick  
undergrowth, eating BUNCHES OF GRAPES and drinking  
straiht from a SHERRY DECANTER..

JULIET  
(mouth full)  
Bloody Bill's sniffing around  
Mummy something chronic.

They pause by a TREE, with a clear view across the RIVER  
to HILDA and WALTER playing TENNIS.

PAULINE  
I thought he was terribly ill.

JULIET  
(sarcastic)  
That was the theory ...

# INSERT

139

INT. ILAM/DINING ROOM - NIGHT

139

HENRY, HILDA, JONATHON and JULIET are having an EVENING  
MEAL.

HILDA  
Henry ... I'm terribly worried  
about Bill Perry. He's just had a  
spell in hospital and has  
nowhere to convalesce.

HENRY  
No?

HILDA  
I've offered him the flat ... he  
really shouldn't be left by  
himself ... not in his condition.

JULIET is eating, quietly watching her PARENTS.

(CONTINUED)

JULIET (O.S)

(v/o)

I was looking forward to the  
ambulance arriving ...

CUT TO:

140

EXT. ILAM DRIVEWAY - DAY

141

An AMBULANCE is parked outside the house, light flashing.

WALTER PERRY is lifted out on a stretcher, looking  
terribly ill ... CROAKING and GASPING.

JULIET (CONT'D)

(v/o)

There's something desperately  
exciting about bodies on  
stretchers! ...

(regretfully)

But it wasn't like that at all!

CUT TO:

SAME SCENE - BUT: No AMBULANCE or STRETCHERS ... WALTER  
hops out of a cab, looking fit and healthy. HILDA steps  
out of the house, followed by JULIET.

HILDA

Bill! I hope the trip didn't tire  
you.

WALTER

Not in the least!

(to JULIET)

Hello!

(looks at house)

What a splendid place!

141

INT. ILAM/WALTER'S FLAT - DAY

142

HILDA and WALTER stroll into the flat.

HILDA

It used to be the servants  
quarters, but it's very  
comfortable.

WALTER

Oh, corker!

HILDA and WALTER wander into another room ... HENRY  
struggles through the front door carrying WALTER'S CASES.

CUT TO:

142

EXT. ILAM GROUNDS - DAY (SCENE CONTINUES)

14

PAULINE and JULIET are finishing their grapes as they watch HILDA and WALTER on the TENNIS COURT.

JULIET

Poor Mother was completely taken in.

PAULINE

Do you think Bloody Bill's trying to get into her draws?

JULIET

Too right ... but he doesn't have a show! Nobody gets into Mother's draws except Daddy!

They watch as HENRY scampers across the lawn after the TENNIS BALL.

PAULINE

(quietly)

Poor Father ...

JULIET

(comforting)

Don't worry about him! They're besotted with each other!

CUT TO:

The LAWN ... HENRY throws the ball back into the court.

WALTER

Thanks, Prof!

HENRY waves.

CAMERA pushes in on HENRY as he starts to clean his pipe. He looks like a TROUBLED MAN.

CUT TO:

143

INT. UNIVERSITY OFFICE - DAY

143

THREE SOMBRE PROFESSORS sit opposite HENRY'S DESK.

PROF 1

You've alienated the Professorial Board ... the Council no longer listens to you ... You could at least have been more reasonable about the Forestry School.

HENRY

I stand by the report I made last year. Canterbury College should not be diversifying into -

PROF 2

(interrupts)

Henry! It's just not working. Surely a man of your calibre is needed back in England?

HENRY

I have my daughter's health to consider ... she requires a warm climate.

PROF 3

Dr Hulme, let's make an effort to avoid a public embarrassment. You have until the end of the year to find another position.

HENRY looks worried.

CUT TO:

144

INT. RIEPER'S HOUSE/BATHROOM - NIGHT

144

PAULINE is lying in the bath, WRITING IN HER EXERCISE BOOK.

She turns the page, and CALLS OUT.

PAULINE

Just doing my hair now, Laurie.  
Won't be a moment.

145

INT. RIEPER'S HOUSE/CORRIDOR - NIGHT

14

LAURIE is seated outside the bathroom door. He is dressed in a BATHROBE, and has a NEW CHANGE OF CLOTHES on his lap.

HONORA is walking past with an armful of WASHING.

HONORA

Is she still in there?

146

INT. RIEPER HOUSE/BATHROOM - NIGHT

1

There is KNOCKING ON THE DOOR ...

HONORA (O.S)

Pauline ... Come on, you've had enough time.

PAULINE sighs.

147

INT. RIEPER'S HOUSE/CORRIDOR - NIGHT

1

HONORA knocks HARDER.

PAULINE (O.S)

(facetious)

Yes, yes, yes!

HONORA

(angry)

Get out of there this instant!

SOUND of PAULINE getting out of the bathwater.

PAULINE (O.S)

(angry)

I'm bloody dressing as fast as I can, for God's sake!

HONORA

(angry)

Open up this door!

The DOOR OPENS and PAULINE strolls out, a TOWEL wrapped around her. HONORA starts berating her ... However, we HEAR ONLY PAULINE'S V/O as HONORA follows her down the corridor.

PAULINE

(diary v/o)

Mother gave me a fearful lecture along the usual strain.

(CONTINUED)

PAULINE pauses by her BEDROOM DOOR as HONORA continues talking to her.

CLOSE UP ... HONORA talking to PAULINE, SOUNDLESSLY.

PAULINE (CONT'D)

(dairy v/o)

I rang Deborah immediately as I had to tell someone sympathetic how I loathed Mother. While I was talking Mother went out so I was able to say more of what I thought. I was nearly weeping.

148

EXT. ILAM/CORRIDOR - NIGHT

148

HILDA is walking out of her BEDROOM, followed by HENRY. They stride down the spacious corridors.

HENRY

It's getting out of hand. She's now insisting we adopt Pauline! It's preposterous! We have to put an end to the friendship!

HILDA snorts.

HILDA

If you want to be the one to tell Juliet, good luck to you!

They walk past JULIET'S BEDROOM DOOR ... SOUNDS of LOUD SOBBING COME FROM WITHIN.

149

INT. ILAM/HALLWAY - NIGHT

149

HILDA sweeps down the stairs.

HILDA

I don't intend to pick and choose my daughter's friends. Pauline makes Juliet happy and that's good enough for me!

HENRY

But Hilda ...

HILDA stops and turns around.

HILDA

Henry ... I'd happily discuss this with you all night, but ... Bill and I have tickets to the ballet.

(CONTINUED)



HENRY has the wind knocked out of his sails. He pauses and adjusts his glasses.

HENRY

Oh ... er ... which one?

HILDA

Swan Lake, and we're frightfully late.

TOOT! TOOT! sounds from outside.

HENRY

Well ... er ... Enjoy yourselves.

The DOOR SHUTS and HILDA'S GONE.

150 INT. ILAM/LOUNGE - NIGHT

150

MOVE IN ... towards HENRY sitting alone in the LOUNGE. He is trying to attend to some paper work. He takes his glasses off, and wipes his TEAR FILLED EYES. He starts to SOB quietly.

CUT TO:

151 INT. RIEPER'S HOUSE/PAULINE'S BEDROOM - DAY

151

PAULINE strolls into her BEDROOM and drops her SCHOOL BAG down. She plucks out an OPERA RECORD to play on her RADIOGRAM.

HONORA walks in waving a LETTER.

HONORA

This arrived today ...

PAULINE

It's polite to knock before barging into people's bedrooms -

HONORA

It's a letter from the school ... from Miss Stewart.

PAULINE

What does old Stew want?

HONORA

She says the standard of your work is slipping. At this rate she doesn't think you'll get School Certificate.

(CONTINUED)

PAULINE

Who cares!

HONORA

I care ... your father cares ...  
We want you to have a good  
education.

PAULINE

I'm educating myself!

HONORA

You're failing English ... you  
used to be top of the class -

PAULINE

I'm doing my own writing!

HONORA snatches up an EXERCISE BOOK from a LARGE PILE.

HONORA

These stories are not going to get  
you School Cert! You don't  
seriously think anyone's going to  
publish them? You've got to think  
of the future.

PAULINE

(scornful)

What would you know ... you  
wouldn't know the first thing  
about writing! You're the most  
ignorant person I've ever met!

HONORA is VERY ANGRY.

HONORA

I don't see why I should keep a  
horrid child like you at school a  
minute longer.

PAULINE

(shouting)

I don't wanna be in flaming  
school!

HONORA

(shouting)

Fine! You can get a job and damn  
well pay your own way!

HONORA storms out of the room and slams the door.

152

INT. DIGBY'S TYPING SCHOOL - DAY

152

OPEN ON ... SIGN ON DOOR: "Digby's Commercial College"

PAULINE sits amongst ROWS OF YOUNG LADIES, TYPING. MISS DIGBY patrols the isles. PAULINE looks BORED and MOROSE as she stabs dejectedly at the keys.

153

INT. ILAM BATHROOM - NIGHT

153

PAULINE and JULIET are lying in a steaming BATH - facing each other from opposite ends.

PAULINE

We've got to get away.

JULIET

Where?

PAULINE

I dunno ... overseas, anywhere ...

A FEW MOMENTS SILENCE as the girls contemplate.

JULIET

(excited)

Of course! It's so obvious!

CUT TO:

154

INT. ILAM/CORRIDOR - NIGHT

154

HENRY is walking down the corridor in his DRESSING GOWN, carrying a GLASS OF MILK.

He pauses as he overhears GIGGLES and SPLASHES coming from the BATHROOM. He puts his ear to the door ...

JULIET (O.S)

Pout ... no! Watch me. That's it!  
Very Jane Russell.

SOUND OF A CAMERA CLICKING.

PAULINE (O.S)

I'm freezing!

JULIET (O.S)

Just a couple more ... lean  
forward. More cleavage!

HENRY FROWNS. SOUNDS OF A CAMERA CLICKING.

155

INT. ILAM/HILDA'S BEDROOM - NIGHT

155

HILDA is lying in bed reading.

HENRY opens the DOOR and ENTERS.

HENRY

Those girls are up to something in the bathroom! I think they're taking photographs of each other!

HILDA

Just leave them alone, Henry.

HENRY

I'm prepared to tolerate that Rieper girl's presence, but I will not stand for any ... Hanky panky.

HILDA

I sure it's all perfectly innocent.

HENRY

They're grown women. I won't have them sharing the same bed!

HILDA

Pauline's been given the guest room. Just go to bed, Henry.

HENRY pauses in the DOORWAY.

HENRY

I'll say goodnight then ...

HILDA

Goodnight, dear.

HENRY leaves HILDA'S BEDROOM and shuts the door.

156

INT. ILAM/CORRIDOR - NIGHT

156

MIDNIGHT ... The CORRIDOR is in DARKNESS.

CREEPING POV ... down the CORRIDOR and up to a DOOR. A HAND reaches in SHOT and quietly opens the door.

157

INT. ILAM/PAULINE'S BEDROOM - NIGHT

157

CREEPING POV CONTINUES ...

A BED by the window is lit with MOONLIGHT ... A SLEEPING FIGURE is seen under the BEDCLOTHES.

(CONTINUED)

CUT TO ...

HENRY peering into the ROOM ... PYJAMAS buttoned up to his neck. His cold face remains unmoved as he quietly closes the door again.

AS THE DOOR SHUTS ... TILT DOWN ... to reveal that the BED is in fact EMPTY, padded out with PILLOWS!

158

INT. ILAM/LOUNGE - NIGHT

158

TRACKING ALONG ...

A MANTLEPIECE of NICK-NACKS. JULIET'S HAND grabs three PIECES.

PAULINE and JULIET hurry around the DARKENED LOUNGE lifting VARIOUS bits of SILVER and CHINA. They are dressed in their NIGHTIES.

PAULINE

(whispers)

I'm sure they'll notice things missing.

JULIET

(whispers)

They'll blame the bloody housekeeper. She nicks stuff all the time!

159

INT. ILAM/JULIET'S BEDROOM - NIGHT

15

PAULINE and JULIET are lying in JULIET'S BED, their BOOTY spread around them.

JULIET

This lot's got to be worth fifty quid!

PAULINE

I can try my father's safe. I'm sure I can get the keys to his office.

JULIET

That's great! We'll have the fare in no time!

PAULINE glances at the MIRROR on the far wall. She gazes at their REFLECTIONS.

(CONTINUED)

PAULINE

As soon as those bods in Hollywood  
cop a look at us, they'll be  
falling over themselves.

JULIET

It'll be wonderful to meet James  
in person ... to relate to him on  
a one to one basis!

PAULINE

And Guy Rolfe and Mel Ferrer ...

JULIET

And Mario!

PAULINE

I can't wait to do the love  
scenes!

PAULINE'S FACE suddenly drops.

PAULINE (CONT'D)

What say they're married?

JULIET

Oh, don't worry about that! We'll  
simply murder any odd wives that  
get in our way!

PAULINE and JULIET giggle.

160

EXT. RIEPER HOUSE - DAWN

1

SUNRISE OVER 31 GLOUCESTER ST.

161

INT. REIPER HOUSE/KITCHEN/DINING ROOM/LAUNDRY - MORNING

1

SERIES OF VERY QUICK SHOTS ...

PAULINE doing housework. SWEEPING FLOORS, IRONING,  
HANGING WASHING, FOLDING, DUSTING, CLEANING BATH ...

PAULINE

(diary v/o)

I rose at five-thirty this morning  
and did all the housework before  
eight o'clock, including taking  
Wendy her breakfast in bed. I feel  
very pleased with myself on the  
whole and also the future.

PAULINE spins around and stares straight into the CAMERA.

(CONTINUED)

PAULINE (CONT'D)  
 (diary v/o)  
 We are so brilliantly clever.

162 EXT. ILAM HOUSE - NIGHT 162  
 ILAM at night. All the lights are off.

163 INT. ILAM/CORRIDOR - NIGHT 163  
 CREEPING POV ... down the CORRIDOR, and up to a DOOR.  
 A HAND quietly opens the door.

164 INT. ILAM/HILDA'S BEDROOM - NIGHT 164  
 CREEPING POV CONTINUES ... HILDA'S BED is EMPTY!  
 CUT TO ...  
 JULIET in the DOORWAY.  
 SUPER - "23rd April, 1954 - 2.00am"

165 INT. ILAM/WALTER'S CORRIDOR - NIGHT 165  
 JULIET comes through the CONNECTING DOOR into WALTER'S  
 AJOINING FLAT.  
 SOUNDS of WALTER and HILDA LAUGHING and WHISPERING LOVE  
 TALK come from a ROOM down the CORRIDOR. JULIET  
 APPROACHES THE DOOR.

166 INT. ILAM/WALTER PERRY'S BEDROOM - NIGHT 166  
 The BEDROOM DOOR FLIES OPEN ... JULIET quickly FLICKS ON  
 THE LIGHT ...  
 ZIP PAN AROUND TO ...  
 HILDA AND WALTER sitting bolt upright in bed! A TRAY OF  
 TEA sits on a BEDSIDE TABLE.  
 JULIET GIGGLES ... but with a TRACE OF HYSTERIA.

JULIET  
 The balloon has gone up!

(CONTINUED)

HILDA

What on Earth are you talking about. Mr Perry is ill ... I've brought him a cup of tea.

WALTER

Would you like one, Juliet.

JULIET

Don't try and fob me off! It's going to cost you a hundred pounds, or I'm blabbing to Daddy!

HILDA looks at WALTER, appalled. She looks JULIET square in the eye.

HILDA

Mr Perry and I are in love, Juliet.

JULIET'S EYES WIDEN at this unexpected confession.

WALTER

Hilda!

HILDA

Your father knows ... and until other arrangements can be made we intend to live as a threesome.

JULIET looks confused. TEARS spring to her EYES.

JULIET

(angry)

I don't care what you do! Pauline and I are going to Hollywood. They're desperately keen to sign us up. We're going to be filmstars!

HILDA

What are you talking about?

JULIET

(yelling)

It's all arranged ... we don't need your bloody hundred pounds anyway, so stick it up your bottom!

JULIET turns and leaves, SLAMMING THE DOOR.

(CONTINUED)



HILDA puts her head in her hands.

HILDA

Oh, God!

CUT TO:

167 EXT. STREET - MORNING

16

TRACKING BACK ...

PAULINE is FURIOUSLY CYCLING through RAIN and WIND.

PAULINE

(diary v/o)

Deborah told me the stupendous news! I'm going out to Ilam as we've have much to talk over.

168 INT. ILAM/HALLWAY - MORNING

16

PAULINE PUSHES the FRONT DOOR OPEN and STEPS INSIDE. All is QUIET in the house.

RAIN is PELTING DOWN OUTSIDE.

PAULINE

(calling out)

Hello?

NO REPLY ... PAULINE goes up the STAIRS.

169 INT. ILAM/JULIET'S BEDROOM - MORNING

16

PAULINE ENTERS THE BEDROOM ...

JULIET is lying in BED, looking PALE and UPSET.

PAULINE (CONT'D)

(diary v/o)

Deborah was still in bed when I arrived.

PAULINE rushes over to the bed. JULIET grabs her and HUGS TIGHTLY.

WHIZZ PAN AROUND and FAST TRACK IN TO ...

(CONTINUED)

HENRY standing in the DOORWAY.

PAULINE (CONT'D)

(diary v/o)

Dr Hulme asked us to come into the lounge to have a talk with him.

CUT TO:

170

INT. ILAM/HALLWAY - MORNING

17

JULIET is wrapped in a blanket. PAULINE has an arm around her shoulders as they walk towards the LOUNGE.

HILDA walks past and JULIET glares HATEFULLY at her.

171

INT. ILAM/LOUNGE - MORNING

17

TRACK IN ... to CLOSE UP of HENRY, sitting in a BIG LEATHER CHAIR.

HENRY

Your mother and I are getting divorced.

JULIET is in shock. She CLUTCHES PAULINE'S HAND.

MOVE IN ... to CLOSE UP of PAULINE.

PAULINE

(diary v/o)

The shock is too great to have penetrated my mind. It is so incredible. Poor Father. Dr Hulme was absolutely kind and understanding ...

PAULINE'S V/O CONTINUES over ...

A CONVERSATION between HENRY and the TWO GIRLS. The LARGE LOUNGE at ILAM is DARK and COLD. The MOOD IS BLEAK.

PAULINE (CONT'D)

(diary v/o)

He said we must tell him everything about our going to America. He was both hope giving and depressing. We talked for a long time and Deborah and I were near tears by the time it was over.

172

INT. ILAM/HALLWAY - MORNING

172

PAULINE'S V/O CONTINUES OVER ...

HENRY ushers PAULINE and JULIET out of the LOUNGE. He walks PAULINE towards the FRONT DOOR.

PAULINE (CONT'D)

(diary v/o)

What is to be the future now? We may all be going to Italy and dozens of other places, or not all. We none of us know where we are and a good deal depends on chance.

173

EXT. ILAM/DRIVEWAY - MORNING

173

PAULINE'S V/O CONTINUES OVER ...

PAULINE rides her BICYCLE down the DRIVE in the RAIN.

DR HULME is standing at the DOOR, watching her go ... a STONEY EXPRESSION on his face.

PAULINE (CONT'D)

(diary v/o)

Dr Hulme is the noblest and most wonderful person I have ever known of.

HENRY SHUTS THE DOOR.

174

INT. RIEPER'S HOUSE/PAULINE'S BEDROOM - NIGHT

174

PAULINE'S V/O CONTINUES OVER ...

PAULINE is lying in BED, writing in her DIARY.

PAULINE (CONT'D)

(diary v/o)

One thing Deborah and I are sticking to: through everything we sink or swim together.

175

INT. ILAM/JULIET'S BEDROOM - NIGHT

175

JULIET is propped up in BED, looking SICK and PALE. HILDA is sitting by the side of the BED. HENRY stands at the foot of the BED, hands behind his back.

(CONTINUED)

HENRY

You mother and I have talked things over and we've made some decisions ... I am resigning from the university and will be taking up a position in England.

JULIET looks horrified.

JULIET

(vehemently)

But Daddy, you can't just leave me with mother!

HILDA looks hurt.

HILDA

We thought it best that you accompany your father ...

JULIET

(worried)

Is Gina coming, too?

HENRY

(annoyed)

Of course not!

JULIET

(angry)

I'm not going to England without Gina!

HILDA and HENRY exchange an AWKWARD GLANCE.

HILDA

You're not going to England, darling.

JULIET looks confused.

HENRY

I'm going to leave you in South Africa with your Auntie Ina.

JULIET starts to tremble.

HILDA

That chest of yours isn't getting any better. The warmer climate is just what you need ...

HENRY

For the good of your health.

(CONTINUED)

JULIET OPENS HER MOUTH and SCREAMS.

CRASH CUT TO:

176

INT. RIEPER'S HOUSE/PAULINE'S BEDROOM - NIGHT

176

PAULINE is crouched on her bed, hugging her knees. She stares intensely ahead.

PAULINE

(intense)

The Hulmes will look after me.  
They want me to live with them!

HONORA

You're only fifteen years old.

PAULINE

You have to let me go!

HONORA

Don't be so ridiculous. You're our daughter, and you belong here with us.

PAULINE

(intense)

I belong with Deborah!

HONORA stands and walks towards the door.

HONORA

We'll talk about it when you've calmed down.

HONORA pauses at the door. PAULINE is slowly rocking on the bed, staring at the wall.

CLOSE UP ... PAULINE'S FACE as we hear her DIARY V/O.

PAULINE

(diary v/o)

I felt thoroughly depressed and even quite seriously considered committing suicide. Life seemed so much not worth the living, death such an easy way out.

HONORA

You can still write to each other.

MOVE IN ... to extreme CLOSE UP of PAULINE'S EYES.

(CONTINUED)

PAULINE

(diary v/o)

Anger against Mother boiled up inside me as it is she who is one of the main obstacles in my path. Suddenly a means of ridding myself of this obstacle occurred to me. If she were to die ...

CUT TO:

177

INT. UNIVERSITY HALL - DAY

17

CLOSE UP ... A CLOTH is whipped away revealing a portrait of HENRY painted by Rudi Gopaz.

HENRY is on stage for the unveiling. He shakes hands with PROF 2. HILDA is sitting amongst various DIGNITARIES on the stage.

PROF 1 is at the PODIUM.

PROF 1

I can not begin to attempt to measure the inestimable value of Dr Hulme's contributions to Canterbury College, both social and official. We wish him and Mrs Hulme all the best for the future.

On SOUND of LARGE AUDIENCE clapping:

CUT TO:

178

INT. RIEPER'S HOUSE/HALLWAY - DAY

178

CLOSE ON B&W NEWSPAPER PHOTO of LARGE AUDIENCE in the HALL.

PULL OUT ... to reveal newspaper story entitled "Canterbury College Bids Farewell To Rector Today".

PULL OUT FURTHER ... as the CAMERA rises vertically above PAULINE. She is slumped on the HALL FLOOR, holding the phone to her ear. The NEWSPAPER lies open beside her.

JULIET (O.S)

(thru phone)

It's going to be ok, Gina. Mr Perry's promised to give me fifty pounds for my horse ... that's a hundred and twenty.

179

INT. ILAM/HALLWAY - DAY

179

JULIET is in the ILAM HALLWAY, talking into the phone ...  
WALTER and HILDA are visible in the LOUNGE beyond.

JULIET (CONT'D)

(hushed)

We've only got to find another  
thirty pounds and we've got the  
fare!

INTERCUT WITH:

180

INT. RIEPER'S HOUSE/HALLWAY - DAY

130

PAULINE looks very upset.

PAULINE

(upset)

It's no bloody good ... I went to  
the passport office today. They  
won't give me one till I'm twenty.

CUT between PAULINE and JULIET ...

JULIET

But that's not true! I've got one.

PAULINE

(choked up)

I need my sodding parent's  
consent.

TEARS well in JULIET'S EYES.

JULIET

(sobbing)

Don't cry, Gina ... We're not  
going to be separated. They can't  
make us ... they can't!

HILDA quietly LOOMS UP behind JULIET. She gently takes  
the PHONE out of JULIET'S HAND and puts it back onto the  
RECIEVER. JULIET struggles in HILDA'S ARMS, pushing her  
mother away, SCREAMING.

PAULINE stands holding the DEAD PHONE.

HONORA

Yvonne.

PAULINE turns and faces her mother.

HONORA

Please don't be like this, love.

(CONTINUED)

PAULINE gives HONORA a cursory glance and walks past her, up the stairs. HONORA looks after her, a hurt expression on her face.

PAULINE

(diary v/o)

I did not tell Deborah of my plans for removing Mother. I have made no decision yet as the last fate I wish to meet is one in a borstal. I am trying to think of some way.

CUT TO:

181

EXT. RIEPER'S BACK GARDEN - DAY

18

THWACK! ... AN AXE chops into a log, splitting it in two.

HERBERT is chopping firewood in the backgarden. HONORA approaches him.

HONORA

I've had Hilda Hulme on the phone.

HERBERT

What now?

HONORA

Juliet's in a terrible state ... uncontrollable.

CUT TO:

182

INT. RIEPER HOUSE/KITCHEN - DAY

18

HONORA and HERBERT CONTINUE THE CONVERSATION with CUPS OF TEA in their hands.

HONORA

She wants Yvonne to stay with Juliet until she leaves for South Africa.

HERBERT

How long's that?

HONORA

Three weeks.

A FEW MOMENTS SILENCE ...

HERBERT

Is that a good idea?

(CONTINUED)



HONORA'S EYES FILL WITH TEARS.

HONORA  
(crying)  
I don't know ...

HERBERT comforts HONORA as she SOBS in his arms.

CUT TO:

183

INT. ILAM/HALLWAY - DAY

183

The FRONT DOOR swings open. PAULINE is standing on the step, framed by the doorway, SUITCASE in hand.

SUPER - "11th June, 1954"

MARIO LANZA'S "The Loveliest Night of the Year" begins and continues over the next few scenes.

PAULINE walks into the empty hallway ... SUDDENLY!

JULIET sweeps down the stairs in a rush of SPARKLING LIGHT. She is dressed in her mother's GLITTERING BALLGOWN.

JULIET  
Come, Gina ... Mario is waiting.

JULIET takes PAULINE'S HAND, and together they sweep into ...

184

INT. ILAM/LOUNGE - DAY

184

... the LOUNGE.

PAULINE'S drab clothes transform into a SPECTACULAR BALLGOWN as she passes through the doorway.

The SONG SOARS as they waltz into the middle of the BALLROOM ... PAULINE spins ... in a blur she sees DECORATIONS and faces all around.

DIELLO  
Gina!

PAULINE gasps as DIELLO takes her by the waist and waltzes around the room. CHARACTERS FROM BOROVNIA now fill the room. JULIET dances with CHARLES.

A man in a dark suit turns around ... MARIO! He launches into the second verse!

PAULINE laughs happily as she is swept around and around.

(CONTINUED)

PAULINE

(diary v/o)

We realised why Deborah and I have such extraordinary telepathy and why people treat us and look at us the way they do. It is because we are MAD. We are both stark raving MAD!

They are no longer in the LOUNGE - at some point the waltz has dissolved into ...

185

EXT. BOROVNIA CASTLE COURTYARD - NIGHT

18

... the COURTYARD in BOROVNIA CASTLE.

The crowds continue dancing to "The Lovliest Night of the Year".

PAULINE (CONT'D)

(diary v/o)

All the cast of the Saints, are mad too!

A DOORWAY in the COURTYARD ... HENRY HULME is lurking in the shadows, peering out. He is dressed like a JESTER - with CAP and BELLS. The CAMERA PUSHES IN ... to a distorted FISHEYE SHOT of HENRY.

PAULINE'S V/O continues, building in INTENSITY ...

PAULINE (CONT'D)

(diary v/o)

Dr Hulme is MAD, as MAD as a March hare! We are feeling thrilled and scared by the thought!

At that moment ... TWO BURLY BOROVNIAN EXECUTIONERS swing their AXES down, chopping a couple of ROPES ... A HUGE BANNER unfurls down the side of the CASTLE TOWER. In EMBROIDERED LETTERS thres stories tall is the word ...

MAD!

The CROWDS CHEER! CAMERA MOVES IN towards a BUBBLING FOUNTAIN ...

DISSOLVE TO:

186

INT. ILAM/BATHROOM - NIGHT

18

... BATHWATER.

PAULINE and JULIET are soaking in opposite ends of a STEAMING BATHTUB.

A few moments SILENCE. JULIET looks blankly at PAULINE. A TEAR ROLLS down her cheek.

PAULINE  
I'm coming with you.

JULIET  
Yes ...

PAULINE  
I know what to do about mother.

JULIET'S eyes narrow.

PAULINE (CONT'D)  
We don't want to go to too much trouble ... some sort of accident.

A moment of silence.

JULIET  
Isn't that a bit extreme?

PAULINE  
People die every day.

CLOSE ON ... JULIET'S FACE.

SILENCE.

SMASH CUT TO:

187

INT. CINEMA - NIGHT

1

BANG! ... A GUNSHOT! CLOSE ON ... PAULINE FACE flinching at the sound, a FLASH OF LIGHT.

BANG! ... CLOSE ON ... JULIET flinching.

BLACK and WHITE IMAGE of ORSON WELLES shooting a pistol from "The Third Man".

PAULINE and JULIET are sitting in the cinema, absorbed in the film.

(CONTINUED)

PAULINE

(diary v/o)

It was the first time I had ever  
seen It. Deborah had always told  
me how hideous he was!

CUT TO:

188

EXT. CHRISTCHURCH STREETS - NIGHT

188

PAULINE and JULIET run along dark, damp atmospheric  
streets.

ORSON WELLES steps out of the shadowy alley, into the  
light. He leers at them. The GIRLS SCREAM! They turn to  
run, but ORSON looms out of another ALLEY.

PAULINE and JULIET squeal and run about. PASSERSBY  
observe their antics with some alarm.

189

INT. ILAM/HALLWAY - NIGHT

189

The FRONT DOOR bursts open. PAULINE and JULIET run in,  
still in a state of HIGH EXCITEMENT.

ORSON WELLES emerges from the LOUNGE, sending the GIRLS  
into total panic. They charge up the stairs.

PAULINE'S breathless v/o continues...

PAULINE

(diary v/o)

It is appalling. He is  
dreadful. I have never in my  
life seen anything in the same  
category of hideousness ...

190

INT. ILAM/JULIET'S BEDROOM - NIGHT

190

PAULINE and JULIET tumble onto the bed. PUSH IN ... to  
PAULINE'S exalted face.

PAULINE (CONT'D)

(diary v/o)

... but I adore him! We talked for  
some time about It, getting  
ourselves more and more excited.

A HUGE SHADOW of a figure, dressed in HAT and CAPE, rises  
on the bedroom wall behind the girls, threatening to  
engulf them.

MUSIC SWELLS UP ...

(CONTINUED)

PAULINE comes down on top of JULIET, kissing her on the lips ... PAULINE'S HANDS slipping JULIET'S BLOUSE off her shoulders.

PAULINE (CONT'D)

(diary v/o)

We enacted how each Saint would make love in bed.

JULIET heaves on the bed, PAULINE leans over and ... MORPHS into ORSON WELLES!

CUT TO:

191

INT. BOROVNIA CASTLE - NIGHT

15

DIELLO thrusts and grunts, as if making love. He steps back holding a BLOODY SWORD. A SLAIN PEASANT drops at his feet.

CLOSE UP ... PAULINE MOANING and THRASHING.

CLOSE UP ... DIELO swinging from side to side as he hacks a PEASANT to pieces.

INTERCUT WITH: SHOTS OF PAULINE and JULIET intertwined with ORSON and DIELO. PAULINE and JULIET sometimes change into their PLASTICINE counterparts DEBORAH and GINA.

PAULINE

(diary v/o)

We spent a hectic night going through the Saints. It was wonderful! Heavenly! Beautiful! and Ours! We felt satisfied indeed. We have now learned the peace of the thing called Bliss, the joy of the thing called Sin.

192

EXT. BOROVNIA CASTLE COURTYARD - NIGHT

1

The TWO BOROVNIAN EXECUTIONERS swing their AXES down onto the ROPES.

ANOTHER HUGE BANNER UNFURLS down the side of the TOWER.

SIN! ... embroidered in giant letters.

THE CROWD CHEERS.

SUDDENLY the WORD "SIN" is exploded open by an enormous TORRENT OF BLOOD that gushes out of the lettering, showering the PEASANTS below.

CUT TO:

193

EXT. ILAM/GROUNDS - DAY

193

CLOSE ON ... PAULINE and JULIET clasping HANDS.

PULL OUT ... they are standing in the BEAUTIFUL SUNNY GARDENS, holding hands. Both girls are dressed in pretty SUMMER FROCKS.

PAULINE

(diary v/o)

Our main idea for the day was to moider mother.

REVERSE ANGLE ... PAULINE and JULIET walk towards the HOUSE. UNICORNS are grazing in the ILAM GARDEN. FAIRIES dance in the air. LARGE DRAGONFLYS hover around the GIRLS.

PAULINE (CONT'D)

(diary v/o)

This notion is not a new one but this time it is a definite plan which we intend to carry out. We have worked it out carefully and are both thrilled by the idea. Naturally we feel a trifle nervous, but the pleasure of anticipation is great.

194

EXT. ILAM GROUNDS - NIGHT

194

CLOSE UP ... JAMES MASON'S PHOTO lands in a ROARING FIRE, and is immediately consumed by the flames. PHOTOS of Mel Ferrer, Michael Rennie and Orson Welles follow.

PAULINE and JULIET are standing by a ROARING FIRE in the ILAM GROUNDS. They throw MARIO RECORDS onto the flames. The BLACK VINYL curls and melts. Their PLASTICINE FIGURES are next. Globbs of MELTED PLASTICINE drip amid the burning debris.

... It is clearly a strange, ritualistic burning. PAULINE and JULIET watch the fire, ENRAPTURED.

JULIET

The best people fight against all obstacles ...

(CONTINUED)

JULIET squeezes PAULINE'S HAND.

JULIET (CONT'D)  
... in pursuit of happiness.

WIDE SHOT of the FIRE.

PAULINE  
(diary v/o)  
We both spent last night having a  
simply wonderful time in every  
possible way.

FADE TO BLACK.

195

INT. RIEPER'S CAR/ EXT. STREETS - DAY

196

MUSIC: A HAUNTING ARIA ... with JULIET singing along with  
the record.

FADE IN ... CLOSE UP of PAULINE'S FACE. SLOWLY PULL  
OUT ... to reveal HONORA and HERBERT sitting in the FRONT  
of the car. They are DRIVING HOME.

PAULINE  
(diary v/o)  
I was picked up at 2pm. I have  
been very sweet and good. I have  
worked out a little more of our  
plan. Peculiarly enough I have no  
qualms of conscience.

196

INT. ILAM/JULIET'S BEDROOM - DAY

197

JULIET is standing in an OPERA SINGER POSE, singing along  
with a RECORD. The RECORDED MUSIC FADES OUT leaving  
JULIET singing alone.

INTERCUT WITH:

197

INT. RIEPER'S HOUSE - DAY

198

HONORA is bustling about the HOUSE, working. Everytime  
she bends down, or leans over, PAULINE is revealed behind  
her. She is helping, but the mood is one of a hunter  
closing in on it's prey.

(CONTINUED)

PAULINE

(diary v/o)

I rose late and helped Mother vigorously this morning. Deborah rang and we decided to use a rock in a stocking rather than a sandbag. We discussed the moider fully. I feel very keyed up as though I were planning a surprise party. Mother has fallen in with everything beautifully and the happy event is to take place tomorrow afternoon. So next time I write in this diary Mother will be dead. How odd, yet how pleasing.

CUT TO:

198

EXT. WHARF - DAY

19

BLACK and WHITE ...

An Ocean Liner FUNNEL belches smoke. A loud SHIP'S HORN bellows.

WIDE SHOT

A HUGE OCEAN LINER is slowly pulling away from a CITY DOCK. CROWDS of WELL-WISHERS line the wharf waving a cheering. STREAMERS float from the ship to shore.

199

EXT. OCEAN LINER'S DECK - DAY

19

BLACK AND WHITE ...

PAULINE and JULIET are happily bounding along the decks, pushing past OTHER PASSENGERS. They are wearing HOLIDAY CLOTHES.

We see a repeat of the same OCEAN LINER shots that opened the film.

They run towards a MAN and WOMAN.

JULIET

Mummy!

PAULINE

Mummy!

CAMERA MOVES towards ... HENRY and HILDA as they turn and happily greet the two girls. HILDA kisses JULIET, then PAULINE on the cheek. HENRY and HILDA hug the girls and stand together as a tight group.

(CONTINUED)



MOVE IN ON ...

PAULINE looking radiantly happy. PAULINE hugs HILDA tightly. TEARS well in her eyes. She gazes at JULIET. Slowly their faces come together in profile, filling the screen. They kiss.

CUT TO:

200 INT. RIEPER'S HOUSE/PAULINE'S BEDROOM - MORNING 200

PAULINE open her eyes and sits up in bed.

201 INT. ILAM/JULIET'S BEDROOM - MORNING 201

JULIET open her eyes and sits up in bed.

SUPER CAPTION: 22nd June, 1954

202 INT. RIEPER'S HOUSE/PAULINE'S BEDROOM - MORNING 202

CLOSE UP ... PAULINE'S BEDSIDE CLOCK ... 6.37am

PAULINE is sitting in bed, writing in her DIARY. CLOSE UP ... PAULINE'S PEN writing:

The ... Day ... of ... the ... Happy ... Event.

PAULINE

(diary v/o)

I am writing a little of this up on the morning before the death. I felt very excited and the night-before-Christmas-ish last night. I am about to rise.

203 INT. RIEPER'S HOUSE/BOARDER'S BEDROOM - MORNING 203

A WHITE SHEET billows ...

HONORA and PAULINE are changing the BED CLOTHES in a BOARDER'S ROOM.

HONORA

Phew! What's that awful pong???

PAULINE

"The Rusty Bedsprings" by I. P. Nightly. Should we check for stains, Mum?

(CONTINUED)

HONORA

That's enough of that!

PAULINE fishes beneath the bed, and pulls out an OLD SOCK. She holds it at arm's length, clamping her fingers over her nose.

PAULINE

Oop! Here's the culprit!

PAULINE waves it at HONORA, who LAUGHS and backs away.

HONORA

(laughing)

Get it outside, before it stinks the house out!

PAULINE drops it out of the window.

HONORA

(laughing)

Yvonne!

MOVE IN ... to LAURIE'S BEDSIDE CLOCK ... 10.07am

PAULINE (O.S)

He'll never notice ... Laurie's as thick as a brick!

CUT TO:

204

EXT. ILAM/GROUNDS - MORNING

20

LOW ANGLE ... BRICKS, piled up beside the GARAGE.

JULIET takes one ... weighs it in her hands, then takes a SMALLER HALF-BRICK.

HENRY (O.S)

(calling)

Juliet! Hurry up!

JULIET quickly wraps the BRICK in NEWSPAPER and puts it in her SATCHEL.

CUT TO:

HENRY standing by the CAR.

JULIET hurries from behind the GARAGE. HILDA appears at the FRONT DOOR.

HILDA

Have a lovely time, darling.

(CONTINUED)

JULIET

I will, Mummy ... I'm so looking forward to it!

JULIET rushes over and gives HILDA a HUG. HILDA smiles at her daughter.

HILDA

You've got roses in your cheeks ... I haven't seen you looking so well in such a long time.

JULIET beams, turns and SKIPS towards the car. HENRY arches an eyebrow and shrugs at HILDA. He STARTS the CAR UP.

CLOSE UP ... HENRY'S WRISTWATCH ... 10.33

205 EXT. STREET - MORNING

205

TRACKING with HENRY'S BLACK CAR as it cruises along.

206 INT. HULME'S CAR - MORNING

206

JULIET is sitting next to HENRY ... SUNLIGHT FLICKERS onto her face. She sits back smiling, eyes shut, looking RADIANTLY HAPPY.

207 EXT. STREET - MORNING

207

The BLACK CAR glides to a halt outside some SHOPS. JULIET hops out.

JULIET

Bye, Daddy ... See you tonight.

CUT TO:

208 INT. RIEPER'S HOUSE/KITCHEN - MORNING

208

HONORA is mixing up some PIKELET BATTER. PAULINE is BUTTERING BREAD ... a GREAT PILE.

HONORA

Woah ... There's enough there to feed an army!

The FRONT DOOR opens and JULIET comes into the KITCHEN.

JULIET

Hello everybody!

(CONTINUED)

PAULINE gives her a HUG.

MOVE IN ... to CLOCK ... 11.05

JULIET  
I brought some cheese and fruit.

HONORA  
That's lovely of you, dear!

JULIET puts her bags on the TABLE. Her SACHEL drops with a CLUNK. PAULINE'S EYES flick to the SACHEL, then up to JULIET.

HONORA is bending down, pulling a tray of SAUSAGE ROLLS into the OVEN. BOTH GIRLS look at HONORA silently.

HONORA turns around and picks up the SACHEL. PAULINE and JULIET tense up ...

HONORA puts the SACHEL on a CHAIR and picks up the FRUIT.

HONORA  
I'll pop these in a bowl.

PAULINE  
Let's go upstairs, Deborah. I wrote heaps of my opera last night.

JULIET  
(vacantly)  
Ok.

JULIET follows PAULINE out of the room. PAULINE has to nip back and grab the SACHEL.

209

INT. RIEPER'S HOUSE/PAULINE'S BEDROOM - DAY

20

CLOSE UP ... The NEWSPAPER is UNWRAPPED to reveal the HALF-BRICK.

PAULINE is sitting on her BED looking at the BRICK.

JULIET stands beside her. She tugs at her COLLAR.

JULIET  
Are you all sweaty? ... I feel sweaty.

PAULINE opens a DRAW and pulls out a STOCKING.

(CONTINUED)

PAULINE

I thought for hours about whether Carmelita should accept Bernard's marriage proposal, but in the end ...

PAULINE puts the BRICK in the STOCKING and ties a KNOT in the FOOT. She puts it into her SHOULDER BAG.

PAULINE (CONT'D)

... I decided against it.

JULIET

(bitterly)

Affairs are much more exciting than marriages ... as Mummy can testify!

They both LAUGH LOUDLY.

CUT TO:

210

INT. RIEPER'S HOUSE/DINING ROOM - DAY

21

CLOCK ON WALL ... 12.16

PAULINE and JULIET are LAUGHING LOUDLY. PULL OUT ... across the TABLE to reveal HONORA, HERBERT, WENDY, PAULINE and JULIET in the midst of LUNCH.

HERBERT

Go on ... you're pulling my leg!

PAULINE

It's true! He was spotted in the lingerie department, eh Wendy?

WENDY

There's nothing wrong with Sir Edmund Hillary buying underwear for his wife. He was a very nice man!

JULIET

I bet it was thermal underwear!

PAULINE ROARS with laughter.

PAULINE

I bet he pitches a tent in the middle of their bedroom, and they have to pretend to be on some mountain!

(CONTINUED)

JULIET ROARS with laughter. The OTHER'S don't laugh.

HERBERT

That man's a credit to the nation.

HONORA

Come on you girls, eat up ... Are we going to be seeing you at dinner tonight, Wendy?

WENDY

No, Mum ... I'm going to a five o'clock session with Anne.

HERBERT

A little dicky bird tells me that there's a young man who's very friendly towards you, down there in Farmers.

WENDY

(blushing)

Lay off, Dad.

PAULINE

No! Tell us ... come on Wendy. We want all the gory details!

HONORA

Leave your sister alone ... it'll be your turn one day.

PAULINE

I bet it's that spotty little lift operator!

JULIET

Going up!

PAULINE

Ding!

PAULINE and JULIET dissolve into GIGGLES.

HONORA

Right ... whose going to help me clear the table?

WENDY

I will Mum ... anything to get away from Laurel and Hardy!

211

INT. RIEPER'S HOUSE/KITCHEN - DAY

21

CLOSE UP ... HERBERT'S WATCH ... 12.56

PAULINE and JULIET are doing the washing up. HONORA is putting dishes away.

HERBERT

I'm off. Bye love.

HERBERT pulling his coat on. HONORA gives him a peck on the cheek.

HERBERT (CONT'D)

Have a nice outing, you lot.

PAULINE

Bye, Dad.

JULIET

Goodbye, Mr Rieper.

HERBERT wanders out. HONORA turns to PAULINE and JULIET.

HONORA

Right then ... I better make myself a bit more presentable.

CUT TO:

212

INT. BUS - DAY

22

CLOSE UP ... CLOCK on BUS DASHBOARD ... 2.23

HONORA is SITTING AT THE BACK with PAULINE and JULIET as the bus winds it's way towards the Cashmere Hills.

213

EXT. BUS TERMINUS/VICTORIA PARK - DAY

23

BUS DESTINATION SIGN rushes up to CAMERA and STOPS ... "Victoria Park".

The DOORS OPEN and HONORA, PAULINE and JULIET climb out. PAULINE carries her SHOULDER BAG.

VICTORIA PARK ... a very BUSHY, TREECLAD HILLSIDE.

JULIET

Isn't it beautiful!

PAULINE

Let's go for a walk ... come on, Mummy!

(CONTINUED)

HONORA spots a TEA KIOSK.

HONORA

I could do with a cuppa, first!

HONORA heads towards the KIOSK. PAULINE hoists the BAG back up on her SHOULDER.

CUT TO:

214

INT. TEA KIOSK - DAY

21

TRAY OF TEA and SCONES covered in JAM and CREAM.

PAULINE and JULIET are scoffing SCONES as HONORA drains her CUP OF TEA. PAULINE notices HONORA glancing at the last remaining SCONE.

PAULINE

(gently)

You have it.

HONORA

Oh no. I'm watching my figure.

JULIET

But you're not fat, Mrs Rieper!

HONORA

I put on an awful lot over Christmas.

CLOSE UP ... CLOCK ON WALL ... 3.02pm

LOUD TICKING ...

PAULINE pushes the plate to HONORA.

PAULINE

Go on Mum, treat yourself.

HONORA'S will weakens. She picks up the SCONE and takes a big bite.

CUT TO:

215

EXT. VICTORIA PARK/BUSHY TRACK - DAY

2

CRUNCH OF HONORA'S FOOTSTEPS on GRAVEL.

HONORA, PAULINE and JULIET are walking down a NARROW BUSHY TRACK.

(CONTINUED)



PAULINE leads, with HONORA behind her. JULIET lags further back.

SOUNDS of FOOTSTEPS, RUSTLING BUSHES, BIRDS, BREATHING ... all seem accentuated.

They walk over a SMALL BRIDGE. SEVERAL YARDS beyond the bridge HONORA stops. She looks at her WRIST WATCH ... 3.17.

TICKING SOUND CONTINUES ...

HONORA

We should see about going back ...  
we don't want to miss the bus.

HONORA turns around.

HONORA

Juliet ... Keep your coat  
buttoned, dear. You'll catch a  
chill.

JULIET slowly starts to button her OVERCOAT, as she turns around and walks back towards the BRIDGE.

PAULINE is walking right behind HONORA. She slips the BAG off her SHOULDER.

They walk on.

PAULINE stops ... points at the ground.

PAULINE

Look Mother!

HONORA looks down at the ground in front of her.

STEP-PRINTED SLOW MOTION SEQUENCE ...

MOVE IN ... to a SMALL PINK STONE lying on the ground.

MOVE IN ... to HONORA'S PUZZLED FACE.

She starts to bend down.

JULIET turns around.

PAULINE reaches into the SHOULDER BAG.

HONORA'S FINGERS REACH the PINK STONE.

BACK OF HONORA'S HEAD.

The BRICK emerges from the bag.

(CONTINUED)

HONORA'S HAND picks up the PINK STONE.

PAULINE SWINGS THE BRICK DOWN TOWARDS HONORA'S HEAD.

SOUND of the IMPACT ... HONORA'S FINGERS RELEASE THE PINK STONE.

HONORA falls to her knees ... raising a hand to her head ... starts to turn ...

BRIEF IMAGE ... HONORA turning, in the LOUNGE, smiling HAPPILY.

LOW ANGLE ... PAULINE, hesitating ... the reality of her actions have flooded in. She looks distraught, then with renewed resolve, she suddenly swings the BRICK DOWN towards CAMERA.

SOUND OF IMPACT.

INTERCUT WITH:

216

EXT. WHARF/LINER - DAY

21

BLACK AND WHITE.

SHIPS FUNNEL BELLOWS.

STREAMERS float from ship to shore. CROWDS frantically waving on the WHARF as the LINER prepares for departure.

PAULINE pushes desperately through the THRONG of PEOPLE on the WHARF, trying to reach the SHIP.

She stumbles ...

217

EXT. VICTORIA PARK/BUSHY TRACK - DAY

21

HONORA falls to the ground ... BLOOD trickling down her face. She's PANTING HEAVILY.

PAULINE SWINGS the BRICK DOWN again.

218

EXT. WHARF/LINER - DAY

2

BLACK AND WHITE.

SOUND OF IMPACT.

GANG PLANK hauled up. DOCKING ROPES thrown off.

PAULINE is frantic ... she's going to miss the SHIP. She CRIES OUT ...

219

EXT. VICTORIA PARK/BUSHY TRACK - DAY

219

PAULINE swings the BRICK DOWN.

SOUND OF IMPACT.

HONORA'S FINGERS scratch at the STONEY GROUND. JULIET'S FEET are walking towards CAMERA in BACKGROUND.

TILT UP ... JULIET looms over.

HIGH ANGLE ... HONORA looking up at JULIET, her face IMPLORING.

220

EXT. WHARF/LINER - DAY

220

BLACK AND WHITE.

JULIET looking very upset.

PULL OUT ... she is leaning over the rail on the LINER'S DECK.

PAULINE on the WHARF, unable to reach the SHIP. She reaches out for JULIET.

JULIET reaches out ...

221

EXT. VICTORIA PARK/BUSHY TRACK - DAY

221

JULIET'S HAND ... TAKES HOLD of the STOCKING ...

PAULINE'S HANDS grab HONORA'S NECK and push her down, into the MUD.

JULIET SWINGS THE BRICK DOWN.

222

EXT. WHARF/LINER - DAY

222

BLACK AND WHITE.

PAULINE ... screaming hysterically - but we hear only the SOUND OF IMPACT.

JULIET on the LINER ... tears streaming down her face.

WIDE SHOT ... LINER steams away from the DOCK.

CLOSE UP ... PAULINE, sobbing on the WHARF.

(CONTINUED)

CLOSE UP ... JULIET, tearful. She slowly raises her hand and waves goodbye to PAULINE. PULL OUT ... HENRY and HILDA are standing on either side of JULIET. They both put a comforting arm around their distraught daughter's shoulders.

CLOSE UP ... PAULINE looking devastated. The shot is still BLACK AND WHITE ... all but the RED BLOOD that is splattered on her FACE and CLOTHING.

SLOWLY PULL OUT from PAULINE'S FACE ... The WHARF is completely empty. She stands alone, her mother's BODY lying on the wharf at her feet.

CONTINUE PULLING OUT until PAULINE becomes a tiny figure in the expansive EMPTY DOCK.

FADE TO BLACK.

SONG FADES UP ...

Mario Lanza singing "You'll Never Walk Alone"

CREDITS roll over:

A series of CONTEMPORARY NEWSPAPER HEADLINES appear under the CREDITS:

CHRISTCHURCH GIRL ON CHARGE OF MURDERING MOTHER

SECOND GIRL IN COURT ON ON MURDER CHARGE

HEARING OF CHARGE OF MURDER AGAINST TWO CHRISTCHURCH GIRLS

DR H.R.HULME AND SON NOW ABROAD

WOMEN STAMPEDE FOR MURDER TRIAL SEATS

GIRLS WROTE NOVELS FULL OF MURDER

DEFENCE CLAIMS GIRLS WERE INSANE

MOTHER QUESTIONED ON JULIET HULME'S SANITY

PSYCHIATRIST CROSS-EXAMINED AT LENGTH

JURY RETIRES IN SCHOOL GIRL MURDER TRIAL

MURDER TRIAL VERDICT DRAWING CLOSER

SCHOOL GIRLS GUILTY OF MURDER

GIRLS SENTENCED TO BE DETAINED INDEFINITELY

(CONTINUED)

**Final Caption:**

Pauline and Juliet were sent to separate prisons where they served five years for the murder of Honora. They were released separately in 1959. Juliet immediately joined her mother overseas. Pauline left New Zealand in 1965.

It is believed that they have never met since their imprisonment.

CREDITS END

FADE TO BLACK

NOTE After PAULINE'S arrest it was discovered that HONORA and HERBERT RIEPER had never legally married. PAULINE was therefore charged under her mother's name of PARKER. The case is officially known as the PARKER/HULME murder case.

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